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# THE ROMANIC REVIEW

FOUNDED BY  
PROFESSOR HENRY ALFRED TODD

A QUARTERLY JOURNAL

DEVOTED TO RESEARCH IN THE ROMANCE  
LANGUAGES AND LITERATURES

Edited by  
JOHN L. GERIG



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# **THE ROMANIC REVIEW**

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## FIRST PERSONAL CONTACT BETWEEN AMERICAN AND ITALIAN LEADERS OF THOUGHT

IN studying the cultural development of America before 1850, one is struck by the fact that while a notable number of scholars paid considerable attention to the language and literature of Italy and to its artistic and scientific masterpieces, very few of them had any direct contact with Italian leaders of thought. Before the end of the 18th century, Benjamin Franklin was perhaps the only American who had shown any tendency to do so. Although, in so far as we know, he and the Italian physicist, Giovanni Battista Beccaria, never met, there existed between them a spirit of comradeship which originated, no doubt, from their common interest in science. The investigations in which they were both engaged were very much along the same line, and the experiments which they performed often dealt with similar problems and led to identical conclusions. Beccaria shared Franklin's views with regard to certain electrical phenomena upon which other scientists disagreed. He adopted Franklin's theory on electricity, and popularized it in his *Elettricismo artificiale e naturale* which he published in 1753. Franklin, in turn, had the highest regard for Beccaria's contribution to science. He kept him in touch with the work which he was doing; moreover, he closely followed Beccaria's own activities and was delighted to get from him copies of his new publications. In a letter to him dated July 13, 1763, he writes:

"Having sometime since heard of your illness with great concern, it gave me infinite pleasure to learn this day from M. Chantel, who did me the honor of a visit, that you were so far recovered as to be able to make little excursions on horseback. I pray God that your convalescence may be quick and perfect, and your health be again firmly established. Science would lose too much in losing one so zealous and active in its cause, and so capable of accelerating its progress and augmenting its dominions.

"I find myself here immersed in affairs which absorb my attention, and prevent my pursuing those studies in which I always found the highest



satisfaction; and I am now grown so old, as hardly to hope for a return of that leisure and tranquillity so necessary for philosophical disquisitions. I have, however, not long since thrown a few thoughts on paper relative to the *Aurora Borealis*, which I would send you, but that I suppose you may have seen them in the *Journal* of the Abbé Rozier. If not, I will make out a copy, and send it to you; perhaps with some corrections.

"Everything of your writing is always very welcome to me; if, therefore, you have lately published any new experiments or observations in physics, I shall be happy to see them, when you have an opportunity of sending them to me."<sup>1</sup>

Franklin's desire to know more intimately an Italian who excelled in an important branch of human knowledge in which he himself was keenly interested, was a step in the right direction. Yet the literary men of America were slow in following his example. Indeed, for more than fifty years they showed no signs of doing so. The fact is that their interest centred on ancient Italy, on temples and monuments, on museums and picture galleries, on palaces, gardens, and fountains, rather than on the millions of living Italians. For them Italy was still the "land of the dead". Longfellow, whose works bear a deeper Italian influence than those of any other American writer, never met a single Italian of note in all his travels through Italy. His poems "Giotto's Tower", "Ponte Vecchio di Firenze", "Montecassino", "Cadenabbia", "Amalfi" and several passages of his *Outre Mer*, *Hyperion* and *Kavanagh* reveal his enthusiasm for Italian scenery, Italian art, and Italian history, but none for the Italians of his day. From his "Michael Angelo" and "Vittoria Colonna", as well as from his translation of the *Divina Commedia* and of other Italian poems one may easily see that the periods of Italian literature which appealed to him most of all were the Middle Ages and the Renaissance. The modern period he disregarded almost entirely, since it appeared to him of secondary importance. The same was true, however, of practically all the American writers of his time. As a result, we find that Washington Irving makes a special trip to Vaucluse in order to see Laura's tomb; Longfellow visits Tasso's house in Sorrento and the monastery of St. Onofrio in which the epic poet was given hospitality at the end of his life; William Berriam undertakes a pilgrimage to Dante's tomb in Ravenna; and Theodore Dwight pays a visit to Petrarch's house at Arquà; but none of these great Americans makes the least effort to meet any of the representative authors of modern Italy. James Fenimore Cooper associated with the Italian people far more than most of his American contemporaries. He studied their social and political conditions, admired their

<sup>1</sup> *The Life of Benjamin Franklin, Written by Himself. Now First Edited From Original Manuscripts and From His Printed Correspondence and Other Writings*, by John Bigelow, Phila., Lippincott, Vol. II, p. 495.



good qualities and proved himself a staunch supporter of their struggle for independence. But he, too, failed to come into close contact with the intellectuals of Italy.

The first notable exception in this respect was George Ticknor. The chief ambition of this eminent American was to become a great scholar and teacher of modern languages and literatures. In order to qualify himself for the profession which he had chosen, he went to Europe where the facilities for study were much greater than in his homeland. In Italy he mingled with the Italian people, learned their spoken tongue, which he considered essential for the proper understanding of their literature; he familiarized himself with their habits and customs, their history and art, their culture and civilization, and inquired into their future literary and scientific activities.

Ticknor relished the society of educated men and women and welcomed every opportunity to meet and speak with those who stood highest in the esteem of their fellow countrymen. In Milan he called upon the Marquis de Breme, "a man of talent and learning and the son of the richest nobleman in Italy".<sup>2</sup> The Marquis showed him the most interesting parts of the city and took him to an evening performance at the Teatro della Scala. He also introduced him to Count Confalonieri and furnished him with letters of introduction to a number of distinguished Venetians including Count Cicognara, an author of renown and President of the Academy of Fine Arts. The Count invited him to his house for dinner; and there Ticknor had the privilege of meeting a coterie of refined ladies and gentlemen over which the charming and accomplished wife of his host presided. In Naples, Ticknor was a frequent guest of the Archbishop of Tarentum, a man of vast knowledge, fortune and rank, and yet "truly humble and unostentatiously kind".<sup>3</sup> In his little salon he enjoyed the company of a dozen or so of cultivated Italians who gathered in the evening to read and discuss some book of general interest, such as a tragedy of Alfieri or the *Stanze* of Poliziano. In referring to the Archbishop Ticknor writes in his *Journals*: "I shall always remember him with the most grateful respect and think of the Attic evenings I passed in his palace as among the happiest I have known in Europe".<sup>4</sup>

On his second trip through Italy, Ticknor brought to Silvio Pellico an American translation of *Le Mie Prigioni*, and heard from his own lips the story of his life since his release from the fortress of Spielberg.

He also called on Manzoni who was then living very quietly in his

<sup>2</sup> *Life, Letters and Journals of George Ticknor* (London, Sampson Low, Marston Searle and Rivington, 1876, 2 vols., 2nd ed.) I, 136.

<sup>3</sup> *Op. cit.*, I, 145.

<sup>4</sup> *Op. cit.*, I, 145.

villa on the outskirts of Milan, occupying himself with agriculture and botany, with poetry and literature. He found him to be a man of frank and simple manners, of liberal views in politics and a sincere Catholic in his faith. He discussed with him liberal institutions, the slavery question in the United States and matters pertaining to government and religion, and he came away strongly impressed not only by his talent, but also by his excellent and faithful character.

Ticknor's circle of Italian acquaintances included the historian Micali, "a very lively and courtly little gentleman, full of knowledge of all sorts, from his Etruscan antiquities down to the commonest gossip of the day";<sup>5</sup> Gaetano Capponi, in whom he became especially interested because of his collection of every important edition of Tasso and of whatever had been written and published about that poet; Niccolini, one of the best tragic writers of Italy and "as much of a republican as an Italian of the 19th century knew how to be";<sup>6</sup> Rossini, who chatted with him about his latest works and the literary activities on which he was planning to engage; Mezzofanti, the famous linguist; Cardinal Giustiniani, one of the principal Ministers of the Pope; and Count Cavour, the most distinguished of all the Italian statesmen.

Ticknor's best friend, however, was Cesare Balbo, whom he had met in Madrid where he was residing with his father, Count Prospero, then Ambassador to Spain from Sardinia. Cesare was only two years older than Ticknor. He was a brilliant young man, a true patriot, and a lover of literature. Ticknor and he spent a great deal of time together and became very fond of each other. After Ticknor had left Spain, Balbo wrote him a letter in which he expressed his deep love for him and the hope that their friendship would continue in the future, in spite of the great distance that would separate them.

"I never made fine phrases to you of friendship and eternal devotion", he says in part; "indeed it pleased me that you made none to me; it pleased me that you were in haste to go from here, to return to your country, and to your true and early friends. Nevertheless, the inhuman pride which you attribute to me does not prevent me from saying, first, — or even I alone, — that excepting, on my part also, the friends of early youth with whom I count on passing my latest age, I have never met nor known any one with whom I so desire a reciprocal correspondence of friendship as with you. Poor correspondence it will be, continued hereafter only by letters and by some casual meeting; but if you continue to write to me often, as you have written, and to remember me on many Sundays in the year, I shall place your

<sup>5</sup> *Op. cit.*, II, 42.

<sup>6</sup> *Op. cit.*, II, 40.

friendly remembrance among the best and the rare pleasures of my life".<sup>7</sup>

And in another letter Balbo adds: "I can assure you with sincerity, that not only for many years, but for all the years which I distinctly remember, I have never known any man whom I loved so much, or by whom I so much desire to be loved, as by you."<sup>8</sup>

Ticknor and Balbo failed to keep up a correspondence between them as they had planned to do, but their friendship never waned.

In 1836 they saw each other again in Turin and passed several hours together. Since their last meeting Balbo had gone through many sad experiences. He had spent two years in exile because of his liberal views and, in 1833, had lost his wife, who left him with eight young children. "His chief resources", says Ticknor at this time, "are in his family and his books,"<sup>9</sup> and he is, as I believe he always has been, a truly estimable and excellent, as well as learned and able man".<sup>10</sup>

Ticknor's relations with Balbo were perhaps the most intimate that ever existed between an American and an Italian author before the middle of the 19th century. In George Washington Greene and Carlo Botta, however, we have another fine example of true friendship and devotion. Greene first saw the Italian historian in France in 1827. The latter was then living in a remote quarter of the French capital. When Greene called, he found him in a room which served both for parlor and study, busily engaged in correcting the proofs of the second volume of his *History of Italy*:

"It may have been fact, or it may have been possession", he says in describing his impressions of him, "but it appeared to us that there was a commanding dignity in his simple address, which went directly to the heart. His countenance was strongly marked; and the deep lines of his brow, and the furrows of his cheek, seemed to tell both of study and of age, but perhaps more of sorrow than of either. His forehead was high, and remarkably full; his eye clear and at times sparkling; the whole cast of his features pleasing, and his aspect generally mild, although there was an expression of singular firmness and decision about his nostril, which we do not remember to have seen in an equal degree in any other face. Of himself and his works he spoke freely, but with unaffected modesty, the same of his contemporaries; nor had he the least appearance of talking for effect. Every now and then, he startled you with one of those pithy sayings, which he has introduced with so much tact into particular portions of his writings: but they dropped from him so naturally, that it was impossible to suppose them

<sup>7</sup> *Op. cit.*, I, p. 255.

<sup>8</sup> *Op. cit.*, I, p. 257.

<sup>9</sup> Cesare Balbo, in fact, devoted a great deal of his time to literature, especially to historical research, and had already written, besides four *novelle* and a translation of the *Annals* of Tacitus, a *History of the Lombards in Italy*. He later occupied himself with the early history of modern Europe and made a special study of the Communes of Italy.

<sup>10</sup> Ticknor, *op. cit.*, II, p. 43.

premeditated. He was especially fond of anecdote, and his inexhaustible memory supplied him with a ready store for every topic. Perhaps the graceful and idiomatic language in which he always clothed them, would have reminded you of the author, but that there was something so natural in his manner of uttering it, as to take away all appearance of study or of effort."<sup>11</sup>

Greene was at once attracted by Botta's personality, by his culture and refinement and by the charm of his conversation. Botta, in turn, was quite taken by this young American's knowledge and understanding of history and literature, and by the interest which he showed in Italy and things Italian. In the following letter of introduction to Professor Rosellini of the University of Pisa, which he wrote for Greene on the latter's departure for Italy, he gives evidence of the high regard which he had for his Italian scholarship and of the great personal interest which he took in him.

"Signor mio pregiatissimo ed amico carissimo,

"Viene a Pisa il Signor Greene, giovane americano, molto mio amico, e tanto amico eziandio delle lettere italiane, quanto ne è intendente e ne è intendentissimo. Per amor mio e per amore dei comuni studi la prego di fargli grata accoglienza; egli stesso sarà il portatore del presente, e più fortunato di me lo vedrà in viso. Gliene sarò obbligatissimo, perciocchè poche persone io amo e stimo quanto il Signor Greene. Di viaggio con la sua moglie, che è Romana, la quale, tanto sono ardito, raccomandando alla cortesia di Mad<sup>a</sup> Rosellini, a cui sin qui faccio riverenza. Scrivo anche al Rosini pel Sig. Greene. Così spero, anzi mi rendo certo, che tra Rosini, Rosellini e Cherubini il giovane americano sarà in Pisa come tra fiori in paradiso.

"Per amor di Dio, mi ami, signor professore, e mi abbia per tutto suo."<sup>12</sup>

When Greene went back to America he did not forget his Italian friend. On the contrary, he wrote to him several times and kept him informed of the progress which he was making in his study of Italian literature. Botta showed himself very much pleased with Greene's successful efforts in that field and sent him two copies of his poem, *Camillo*, which he thought would appeal not only to him but also to his Roman wife, since she would find depicted in it some of the greatest glories of the city of her birth.

"Godo sommamente" he wrote to him on this occasion, "ch' Ella pensi alla letteratura italiana là sull'altra riva dell'Atlantico e vedrà con gran piacere il suo saggio sopra il Petrarca, se me lo vorrà favorire. Esso sarà certamente cosa degna di quel grande poeta, poichè è l'opera di un cuor dolce e buono come è il suo.

"Le mando qui annesse due copie del mio *Camillo* di due edizioni differenti, una torinese, l'altra veneziana, ambedue molto scorrette, com' Ella vedrà dalle correzioni fattevi di mio pugno. La torinese ha qualche pregio di più dell'altra, perchè contiene alcune mie lettere e non poche mie annota-

<sup>11</sup> *North American Review*, Vol. 51, 1840, p. 142.

<sup>12</sup> *Autographs Collected by Charles Sumner*, Harvard College, Cambridge, Mass., I, 26.

zioni. La prego di accettarle di buon grado e come segno di quell' amorevolezza e gratitudine che le professo.

"Se la signora Greene, alla quale la prego di far reverenza per me, avrà la pazienza di leggere questo mio poema, vedrà come ho cantato le glorie dei suoi maggiori, e forse vi troverà qualche episodio che la intenerirà sino alle lagrime."<sup>13</sup>

In the postscript that follows, Botta tells Greene of the persistent entreaties of his friends that he should write his *Memoirs* and of his refusal to do so.

"Veramente molti miei amici mi stanno coi pungoli al fianco affinché io scriva le memorie della mia vita come a dire le mie confessioni, ma io vi ripugno grandemente nè mi posso risolvere. In primo luogo, mi pare un ramo d'impertinenza quel dire da sè stesso al pubblico: 'Signori miei, io sono il tal dei tali, ed ho fatti i tali e tali miracoli'. Poi non mi credo da tanto che la platea prenda piacere in vedere che viso io mi abbia, chè io non sono nè un Rousseau, nè un Alfieri, nè un S. Agostino. Finalmente sono stanco di mente e di corpo e la compagnia dei sessantanove anni mi suona alle spalle. È meglio tacere, che far ridere le brigate di sè. Insomma, sono sfruttato e nulla o poco posso aggiungere alle mie opere".

In a third letter, dated Paris, March 20, 1835, Botta expresses his satisfaction over Greene's favorable impression of his *Camillo* "in cui" he says "versai dentro tutta l'anima mia". He recalls the circumstances which led to the writing of his *History of the American War of Independence*<sup>14</sup> and concludes with an appreciation of Greene's essay on Petrarch.

In an article on "Italian Literature in the First Half of the Nineteenth Century"<sup>15</sup> Greene devotes several pages to Botta's life and works. He refers to his success as a physician and writer, to his literary and political activities, and to his unhappy end. He expresses deep sympathy for all the sufferings he had to endure and regrets the fact that America had failed to come to his aid and to do honor to his memory.

"His remains", he concludes "were interred in the cemetery of Père la Chaise, amid the poets, the warriors, the statesmen of modern story. But there is no tomb in that boundless city of the dead, whether decked with the choicest expressions of sculptured grief, or eloquent from the mere memory of the dust that moulders in its bosom, by which the American should tread with deeper devotion than by the tomb of Botta. And there, too, when the passion and the prejudices of the present shall have passed away, shall the pilgrim from his own sunny clime come to offer up the homage of his tears. As for us who knew and who loved him, this brief tribute, though feeble and unadorned, may not, perhaps, pass unregarded, for it is the expression of feelings formed in the freedom of familiar intercourse, a lingering of

<sup>13</sup> "Lettere Inedite di Carlo Botta", *Archivio Storico*, Nuova Serie, Vol. I, Parte I, Firenze, 1855, p. 61.

<sup>14</sup> Cf. E. Goggio, "Italy and the American War of Independence", *THE ROMANIC REVIEW*, XX, 1929, p. 32.

<sup>15</sup> *North American Review*, Vol. 51, 1840, p. 145.

memory around days that we would fain recall, and which, from the dim regions of the inexorable past, have left behind them the consoling assurance, that our cares were not all unavailing, and that he felt and appreciated the efforts that we made to smoothe away some part of the ruggedness of his pathway to the grave."

During his residence in Italy as American Consul, from 1837 to 1848, Greene had the opportunity of meeting many government officials and, also, some of the well-known Italian scholars. Among these were Achille Genarelli and Paolo Mazio, two of the founders of *Il Saggiatore*, an historical review to which Greene was also a contributor.

Before closing this discussion on the earliest contacts between Italian and American leaders of thought, we may also point out that Margaret Fuller Ossoli met Giuseppe Mazzini in England and was so inspired by his noble principles and ideals that she became a most faithful supporter of Italy's cause.

The distinguished American statesman and educator, Edward Everett, had heard the Italian poet, Ugo Foscolo, lecture in London on Dante, Petrarch and Boccaccio. When he visited Italy in 1828, he was invited to his house. Foscolo read to him a curious satire which he had written about his literary contemporaries, and explained to him its personal allusions. Before parting, he presented Everett with a copy of it and, also, with a copy of his celebrated novel, *Jacopo Ortis*.

As for the American artists who went to Italy, they generally lived there for a longer time than the *litterati*, and associated more readily with the native element. In some of the Italian cafés, especially in Rome and in Florence, which were frequented by artists from all over the world, they got to know quite intimately many of their Italian *confrères*. Benjamin West, who was elected member of the Academies of Parma, Florence and Bologna, had the additional advantage of knowing personally the chief exponents of Italian art. The American sculptor, Horatio Greenough, entertained many Italian artists, patriots, and writers in his beautiful residence in Florence. He was a particular friend of Niccolini, of the Marquis Capponi, and of the poet, Giuseppe Giusti.

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## MISCELLANEOUS

### THE INSPIRATION OF ALOYSIUS BERTRAND'S LE DEUXIÈME HOMME

**I**N Bertrand's *Gaspard de la Nuit* is found a prose-poem, *Le Deuxième Homme*,<sup>1</sup> of which the subject-matter and the tonality are quite in contrast to all of his other pictorial evocations. It is not a transposition into words of some paintings of the Flemish school or etchings in Callot's style, nor a highly personal dream-fantasy such as he reproduced in his *La Nuit et ses Prestiges*, nor a picturesque scene taken from old chronicles. It is apocalyptic in vision and Miltonesque in style, and by its grandiose sweep it differs from any of his other poems which are frequently conceived on so concise and detailed a scale that they may be compared to the precise and unemphatic realism of the Dutch intimists. It depicts the final dissolution of the universe after the death of the Last Man, when neither the voices that rise from the void, nor those from the threshold of radiant Jerusalem, can resurrect Man from his eternal sleep:

#### "LE DEUXIÈME HOMME.

"Enfer! — Enfer et paradis! — cris de désespoir! cris de joie! — blasphèmes des réprouvés! concerts des élus! — âmes des morts, semblables aux chênes de la montagne déracinés par les démons! âmes des morts semblables aux fleurs de la vallée cueillies par les anges!

\*

"Soleil, firmament, terre et homme, tout avait commencé, tout avait fini. Une voix secoua le néant. — 'Soleil!' appela cette voix, du seuil de la radieuse Jérusalem. — 'Soleil!' répétèrent les échos de l'inconsolable Josaphat. — Et le soleil ouvrit ses cils d'or sur le chaos des mondes.

"Mais le firmament pendait comme un lambeau d'étendard. — 'Firmament!' appela cette voix, du seuil de la radieuse Jérusalem. — 'Firmament!' répétèrent les échos de l'inconsolable Josaphat. — Et le firmament déroula aux vents ses plis de pourpre et d'azur.

"Mais la terre voguait à la dérive comme un navire foudroyé qui ne porte dans ses flancs que des cendres et des ossements. — 'Terre!' appela cette voix, du seuil de la radieuse Jérusalem. — 'Terre!' répétèrent les échos de l'inconsolable Josaphat. — Et la terre ayant jeté l'ancre, la nature s'assit, couronnée de fleurs, sous le porche des montagnes, aux cent mille colonnes.

"Mais l'homme manquait à la création, et tristes étaient la terre et la nature, l'une de l'absence de son roi, l'autre de l'absence de son époux. — 'Homme!' appela cette voix, du seuil de la radieuse Jérusalem. — 'Homme!' répétèrent

<sup>1</sup> Composed before 1836.

les échos de l'inconsolable Josaphat. — Et l'hymne de délivrance et de grâces ne brisa point le sceau dont la mort avait plombé les lèvres de l'homme endormi pour l'éternité dans le lit du sépulcre.

"— 'Ainsi soit-il!' dit cette voix, et le seuil de la radieuse Jérusalem se voila de deux sombres ailes. — 'Ainsi soit-il!' répétèrent les échos, et l'inconsolable Josaphat se remit à pleurer. — Et la trompette de l'archange sonna d'abîme en abîme, tandis que tout croulait avec un fracas et une ruine immenses: le firmament, la terre et le soleil, faute de l'homme, cette pierre angulaire de la création."

The inspiration of this poem does not go back to Bertrand's customary sources. Here he wrote a replica, a highly concentrated condensation, of the culminating motives of de Grainville's *Le Dernier Homme*<sup>2</sup> which depicted, in a prose-poem of two volumes, the gradual disappearance of the human race, the sufferings of its last two survivors, in the midst of the onrush of chaos and destruction. In this poem of despair, he had intended to present, — in direct opposition to Milton's description of Man's birth in paradise at the radiant beginning of the world, — a somber *tableau* of humanity's final dissolution, amidst the blackened ruins of the earth in chaos and conflagration. When the last woman, Syderie, is overcome by death:

"Tout le ciel attendoit avec impatience ce grand événement; ses voûtes retentissent aussi-tôt de cris d'allégresse. Le règne du temps est fini, les siècles éternels vont commencer; mais au même moment, les enfers jettent des cris de rage, le soleil et les étoiles s'éteignent. La sombre nuit du chaos couvre la terre, il sort des montagnes, des rochers et des cavernes des sons plaintifs, la nature gémit. On entend dans l'air une voix lugubre qui s'écrie: 'Le genre humain est mort'" (II, p. 167).

But, at the very end of his prose-poem, de Grainville depicts, not the breakdown of the world into chaos, but the rise of the dawn of eternity, and leaves open the possibility of the rebirth of Man and of the world after God's final judgment:

"Un jour plus doux que celui de l'astre des nuits, et plus éclatant que la lumière du soleil, dore la voûte du firmament sans le secours d'aucun astre: c'étoit l'aurore de l'éternité. Je désirois voir la suite de ces scènes admirables... ; je voulois voir la résurrection des hommes s'achever, et Dieu juger cette grande

<sup>2</sup> Jean Baptiste François Xavier, Cousin de Grainville (born in Le Havre, Apr. 3, 1746; died in Amiens, Feb. 1, 1805). He was a priest, and an adversary of the philosophic ideas. His *Discours* on "Quelle a été l'influence de la philosophie sur le dix-huitième siècle?" was crowned by the Academy of Besançon in 1778. When violently attacked by the *philosophes*, he decided to leave preaching to become a playwright. His *Le Jugement de Paris* (in 5 acts) was ready to appear on the stage of the Comédie-Française when the Revolution broke out. He went back to Amiens as a priest, but was imprisoned at the time of the "Culte de la Déesse Raison." In order to escape persecution, he followed the counsel of the deputy, André Dumont, and submitted to a civil marriage with an elderly relative. He opened a public school to which he attracted about 30 students, but the return to religious observance cast suspicion upon this "married priest", and he lost all but 3 of his pupils. He then composed *Le Dernier Homme* in less than six months, although he claimed that he had had the idea since his sixteenth year. He committed suicide on Feb. 1, 1805, by jumping into the canal of the Somme. The *Nouvelle Biographie Générale* (article Grainville) states that his suicide was largely brought about by the lack of success of *Le Dernier Homme*. This statement must be entirely erroneous in view of the fact that *Le Dernier Homme* first appeared after his suicide and was issued by Nodier as an "Ouvrage posthume." The editor stressed that *Le Dernier Homme* appeared only after his death, stating that it was: "Publié, peu de temps après la mort de M. de Grainville, sur des papiers assez mal en ordre, et sans aucune de pièces préliminaires..." (Introduction).



multitude; mais l'esprit qui préside à l'avenir se refuse à mes vœux" (II, p. 174).

We may say that, in a sense, Aloysius Bertrand wrote a contrasting replica to this ending. His opening lines depict the closing scene of Judgment Day, which does not take place in *Le Dernier Homme*, but is merely foreshadowed in Syderie's dream. And, in opposition to de Grainville, he stressed that no hope of Man's rebirth remained, that the voices of Celestial Jerusalem became no hymn of deliverance or resurrection, so that the gates of heaven were overshadowed by the dark wings of the mourning angels, when from abyss to abyss, the world, the suns, and the universe, crashed into nothingness.

The style of Bertrand's *Le Deuxième Homme* resembles strongly that of de Grainville, as can be seen from the fragments cited above. Bertrand's image, furthermore, "Mais la terre voguait à la dérive comme un navire foudroyé qui ne porte dans ses flancs que des cendres et des ossements", may well have been suggested by the following passage of *Le Dernier Homme*:

"La terre est un volcan immense d'où, par un nombre infini de bouches, s'élançant des ossements et des cendres. . . [Omégare] craint de fouler aux pieds la poussière qui lui paroît vivante. Soulevé sans cesse par les mouvemens onduleux de la terre, comme s'il voguait sur les flots, et se soutenant à peine, il s'appuie contre un arbre, le serre dans ses bras, ferme ses yeux et se résigne à la mort, ainsi que des navigateurs qui, ne pouvant plus combattre la tempête, et livrant leurs voiles à la furie des aquilons, pâles et tremblans, attendent le flot qui va les submerger ou les briser contre les rochers" (II, pp. 81-2).

It is remarkable that, in the poem of Bertrand, the sun, which had died and become extinguished, on the summons of the voice of Celestial Jerusalem, again opens its "cils d'or", but in vain. Now, this theme of the renewal of the sun is explained in *Le Dernier Homme*. A genius tells the Last Man, Omégare:

"Mais je suis instruit que l'astre qui doit rallumer les soleils près de s'éteindre descendra bientôt sur notre sphère pour rendre à l'astre du jour sa chaleur et son premier éclat. Alors si la terre n'étoit pas détruite, elle se ranimerait aux feux nouveaux du soleil, elle se dépouillerait des vêtemens de sa vieillesse pour reprendre sa robe brillante du printemps. Des enfans nombreux sortiroient du genre humain rajeuni, et je recommencerois une seconde vie" (I, p. 42).

In volume II, the same renewal of the sun is referred to, but as *futile*, since it was written in the book of Destiny that when Man was dead, the earth itself would perish: "L'Eternel avoit écrit aux livres des destinées, qu'il conserveroit la terre tant que le genre humain auroit la puissance de s'y perpétuer" (II, p. 80). And, later, the earth-genius says to Death: "Avez-vous oublié que Dieu me jura, sur une montagne de l'Asie, de conserver la terre tant que les hommes pourroient croître et multiplier" (II, p. 146).

\* \* \*

There can be no doubt that, although he does not quote it anywhere in his work, Aloysius Bertrand had read de Grainville's *Le Dernier Homme*. A sister of this "secular priest" had married, at Le Havre, a brother of Bernardin de Saint Pierre,<sup>3</sup> who himself wrote prose-poems. It is through him that de Grainville found a publisher, who, before his death, offered him 800 francs for his poem. However, after its posthumous publication by Charles Nodier in 1805,

<sup>3</sup> Another Grainville, — Jean-Baptiste-Christophe Grainville 1760-1805, — may have been related to the author of *Le Dernier Homme*. He was a lawyer of Rouen, and also wrote a prose-poem, *La Chasse, poème en prose en quatre chants*.

it was generally adversely criticized, and it is said that only 36 copies were sold.<sup>4</sup> Occasionally it found admirers: in 1810, for example, an Englishman, Croft, in his *Horace éclairci par la ponctuation* (Paris, A. A. Renouard, 1810, pp. 78-80), mentioned it as an epic comparable to those of Milton and Klopstock. That it may have had greater success than has been surmised can be seen from the fact that, the same year, Charles Nodier published a second edition, with an introduction in which the poem was highly praised.<sup>5</sup>

Now, the personal relations between Aloysius Bertrand and Charles Nodier are well known. Not only was he a visitor at the "Salon de l'Arsenal"<sup>6</sup> as early as 1828, but some of his prose-poems, such as his *Clair de Lune*, were inspired by Nodier's *Smarra*, and the last poem of *Gaspard de la Nuit* was dedicated to him.<sup>7</sup> It seems evident enough that Bertrand must have known de Grainville's prose-poem, published by a friend of his at the very moment that he himself was writing compositions in the same genre.

From the artistic point of view, Aloysius Bertrand's replica is definitely superior to the ending of *Le Dernier Homme*. De Grainville's powerful visions, for all their frightful splendor, are often marred by his neo-classic and Miltonesque rhetoric, by a high-flowing flood of unceasing eloquence, of which the plastic, condensed, and yet grandiose poem of Aloysius Bertrand is entirely free.

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#### LA FAMILLE DE CHARLES-PAUL DE KOCK

DANS son livre, *La Littérature, Création, Succès, Durée!*,<sup>1</sup> M. Fernand Baldensperger établit, avec exemples à l'appui, que la thèse de la coïncidence de la pureté de la race avec l'apparition de ce qu'il y a de plus pur dans l'art d'un peuple ne saurait se soutenir. Il cite parmi les écrivains Chamisso, La Motte-Fouqué, Brentano, représentants du plus authentique romantisme germanique, quoique d'origine latine. Au flamboyant Henri Conscience, fils d'un Français, il oppose Charles-Paul de Kock, plus connu sous le nom de Paul de Kock, Hollandais d'origine, et incarnant dans ses nombreux romans l'esprit gaulois et parisien au début du XIX<sup>e</sup> siècle. Dans pareils cas, le rôle de l'atavisme semble néant, et nous nous trouvons devant un phénomène psychologique dont la spontanéité semble échapper à toute analyse.

Il n'en reste pas moins que les origines familiales de tels écrivains ainsi que leur intégration dans un groupe ethnique nouveau conservent tout leur intérêt. Nous nous sommes attachés à retrouver, dans les documents imprimés et les actes manuscrits, les faits qui concernent Charles-Paul de Kock.

Son père, Jean-Conrad de Kock, naquit à Heusden (Hollande), le 28 janvier 1756, de Govert de Kock et Mechtelina Leemans.<sup>2</sup> Heusden, située à une dizaine

<sup>4</sup> Cf. the article in the *Nouvelle Biographie Générale* which, however, contains several mistakes.

<sup>5</sup> In 1814, Creuze de Lesser began to put the poem into verse. His work, which modified the plan and incidents of his model, was published in 1831.

<sup>6</sup> Cf. C. Sprietsma, *Louis Bertrand, dit Aloysius Bertrand*, Paris, 1926.

<sup>7</sup> The epigraph of Bertrand's *La Salamandre* of *La Nuit et ses Prestiges* is taken from Nodier's *Trilby*.

<sup>1</sup> Paris, Flammarion, 1913.

<sup>2</sup> Archives Municipales de Bois-le-Duc, *Doopboek der Hervormden van Heusden*.

de kilomètres à l'ouest de Bois-le-Duc, était encore à cette époque une des places fortes de la fameuse barrière qui, au sud, protégeait les Provinces Unies contre l'invasion. Aujourd'hui, la ville conserve toujours ses anciennes limites, mais a perdu son importance et sa vie d'autrefois.

Jean-Conrad de Kock, né d'une famille d'hommes de loi, exerça pendant quelque temps la profession d'avocat dans sa ville natale. Il y épousa, le 14 février 1777, Marie Petronelle Merkus, originaire d'Amsterdam.<sup>3</sup> C'est vers ce temps que des idées nouvelles, dues au rayonnement des philosophes français à l'étranger, commençaient à se faire valoir dans les Pays-Bas. Elles y firent éclore, en anticipant sur la Révolution française, une action politique de la part de la classe bourgeoise. Celle-ci avait connu une longue suite d'années prospères et, plus attentive désormais aux choses du gouvernement, ne voulut plus en laisser l'entière responsabilité aux Stadhouder et à l'oligarchie des Régents. Les partisans d'une révision de la constitution s'intitulèrent "patriotes". Ils formulèrent en 1784, d'une manière précise, leur *desiderata* concernant leur participation au Pouvoir. Ils s'appuyaient, dans certaines provinces, sur des groupements armés et espéraient aussi du secours du côté de la France. Par contre, le Stadhouder, Guillaume V, qui avait épousé la sœur du roi de Prusse, pouvait compter sur l'appui de cette dernière puissance.<sup>4</sup>

Jean-Conrad de Kock joua dans ce mouvement "populaire" un rôle important. Elu Pensionnaire de Wijk-bij-Duurstede, dans la Province d'Utrecht, il y mena une action vigoureuse pour le triomphe de la bourgeoisie. Sous son administration, la ville devint un des principaux centres de résistance du parti patriote. Elle ne succomba que lorsque toutes les autres villes furent rentrées sous l'obéissance du Stadhouder. Ce dernier, en 1787, fit appel aux troupes prussiennes, sous le prétexte d'un affront fait à sa femme; 20.000 soldats prussiens franchirent les frontières des Provinces Unies et bientôt le mouvement insurrectionnel se trouva étouffé, ses chefs emprisonnés ou obligés de chercher refuge à l'étranger.<sup>5</sup> La plupart d'entre eux trouvèrent un asile dans les Pays-Bas méridionaux et en France. Jean-Conrad de Kock s'établit à Paris. Il y fut d'abord employé par la banque Girardot, Haller et C., puis devint, en 1791, un des membres influents du consortium bancaire Sartorius, Schuchardt et C.<sup>6</sup> Sa femme, qui lui avait donné deux fils et trois filles, étant morte en décembre 1789, il épousa, un an après, à Passy, la veuve Anne Barbe Hessels, originaire de Bâle, mère déjà de trois enfants.<sup>7</sup> C'est d'elle que naquit, le 21 mai 1793, Charles-Paul de Kock, le futur romancier.

Cependant l'écrasement des patriotes n'avait pas ralenti l'activité de de Kock. Il avait retrouvé à Paris nombre de ses compatriotes, réfugiés comme lui et dont beaucoup étaient des gens aisés. C'est avec quelques-uns d'entre eux qu'il forma, en 1792, le Comité Batave, ayant pour but de préparer une nouvelle révolution en Hollande avec l'appui des armes françaises. La France avait reçu les réfugiés

<sup>3</sup> Archives Municipales de Bois-le-Duc, *Kerkboek voor de Huwelijksgeboden*, Heusden.

<sup>4</sup> Cf. Blok, *Geschiedenis van het Nederlandsche Volk*, vol. III, p. 584 et s.

<sup>5</sup> Cf. Blok, *op. cit.*

<sup>6</sup> Archives Nationales, dossiers: interrogations, W. 339.

<sup>7</sup> Cf. Paul de Kock, *Mémoires*, Paris, 1873. Son fils lui donne le nom de Anne Marie Kirsberger, née à Bâle, le 14 juin 1764, veuve de Claude Perret. Les actes officiels lui donnent tous le nom cité ci-dessus. Les recherches faites dans les archives de Bâle sont restées infructueuses. Elles ne contiennent aucun des deux noms cités.

à bras ouverts. Paris accueillait d'ailleurs les étrangers de tous pays qui nourrissaient des idées de liberté, de fraternité et d'égalité. On les naturalisait en masse et d'une façon expéditive; beaucoup d'entre eux reçurent des postes importants dans l'armée ou dans l'administration. Ils exprimaient librement leurs opinions dans des organes comme le *Batave* ou la *Gazette Universelle*, cette dernière dirigée par le Hollandais, Cérissier. Les Clubs révolutionnaires les accueillèrent; dans les séances de ceux-ci, ils exposaient leurs doléances ou leurs projets pour étendre à leurs patries respectives les bienfaits de la Révolution française. Le cas d'Anacharsis Clootz, Allemand d'origine hollandaise, surnommé l'orateur du Genre humain, est un exemple significatif de l'enthousiasme et de la ferveur, au moins apparentes, de certains réfugiés.<sup>8</sup> Nous y retrouvons Jean-Conrad de Kock. Dès le mois de mai 1791, au Club des Jacobins, les Hollandais réclamèrent une intervention armée en Hollande. En juillet 1792, le Comité Batave s'entendit avec le Ministre de la Guerre pour la formation d'une légion hollandaise avec les subsides du Gouvernement français. Le 22 octobre de la même année, un manifeste, émanant du Comité et signé par de Kock et ses anciens collègues en Hollande, Hendrik Schilge et van Hooff, lance un appel à tous les Hollandais à l'étranger pour les seconder à rétablir la liberté dans leur patrie. Le 7 janvier 1793, de Kock lit au Club des Jacobins un mémoire proposant un projet d'invasion en Hollande; il y expose le lendemain les motifs et les moyens de cette action militaire.<sup>9</sup> On le trouve, vers cette époque, en Belgique, à l'armée de Dumouriez auquel s'était jointe la légion hollandaise sous Daendels. Dumouriez, dans ses *Mémoires*, donne à de Kock le titre de Colonel et le dépeint comme "plein d'audace et d'éloquence",<sup>10</sup> ce qui correspond avec le témoignage de Paul de Kock qui raconte que son père, à l'approche de la Terreur, se rendit en Belgique, et y reçut de Dumouriez un accueil amical. Sa bravoure, l'attrait naturel de sa personne, la sympathie que suscitait partout l'épouse qui l'accompagnait, lui assuraient aussi les bonnes grâces du Général. Les projets de ce dernier ayant échoué, Jean-Conrad de Kock, au lieu de rentrer triomphant dans sa patrie, regagna sa maison de Passy dans le voisinage de Paris.

Pendant son absence, la situation y avait subi de profonds changements. A la confiance illimitée dans les réfugiés politiques étrangers, avait succédé la défiance. On suspectait ces derniers d'être la cause des malheurs de la France révolutionnaire. On ne voulait plus voir en eux que des "profiteurs." Ils furent rayés de la liste des Jacobins. Le gouvernement décida l'expulsion des uns, l'emprisonnement des autres. Les Patriotes hollandais protestèrent contre l'accusation de trahison, à la suite de la défection de Dumouriez qui devait entraîner pour eux aussi des mesures de rigueur. Ils trouvèrent un défenseur en Camille Desmoulins qui déclarait: "Si vous ne prononcez pas une exception à leur égard, vous allez vous-mêmes exécuter les arrêts tyranniques du Stadhouder de Hollande."<sup>11</sup> Mais cette intervention ne fit que retarder la ruine des hommes les plus marquants du mouvement patriote.

<sup>8</sup> Les historiens leur ont assigné un rôle peu honorable. Certains nous les représentent comme des gens tarés et cupides, sachant mêler habilement les "affaires" à la politique (cf. E. Laviisse, *Histoire de la France contemporaine*, II, 151, 194).

<sup>9</sup> Cf. aussi pour le rôle joué par les Etrangers, Albert Mathiez, *La Révolution française et les Etrangers*, Paris, 1918; pour les réfugiés hollandais en particulier: H. Th. Colenbrander, *Gedenkstukken (1789-95)*, 's Gravenhage, Nijhoff, 1905.

<sup>10</sup> *Vie et Mémoires*, ed. M. Berville et Barrière, Paris, 1922-23, t. IV, p. 37.

<sup>11</sup> Cité par Mathiez, *op. cit.*, p. 158.

En effet, bientôt la politique de Robespierre eut le dessus. Dantonistes et Hébertistes furent tour à tour abattus. Or, le Hollandais, de Kock, était l'ami de ces derniers. Il les avait souvent réunis dans sa propriété de Passy. C'était une cause suffisante pour être, le 14 mars 1793, arrêté et incarcéré avec Ronsin, Hébert, de Saumur et d'autres. Ces hommes, dit l'accusation, avaient conspiré pour dissoudre la représentation nationale, assassiner ses membres et les patriotes, détruire le gouvernement républicain et donner un tyran à l'Etat.<sup>12</sup> En ce qui concerne de Kock, le procès-verbal déclare: "Il paraît que c'est chez le Banquier hollandais Kock à Passy que se rendoient les principaux conjurés Ronsin, Hébert, Vincent, Saumur; que là, après avoir médité dans l'ombre leur révolte criminelle et les moyens d'y parvenir, se livroient dans l'espoir d'un succès complet à des orgies poussées fort avant dans la nuit."<sup>13</sup>

Le père de Paul de Kock y est mentionné comme suit: "Jean Conrad Kock, âgé de 38 ans, né à Ulm<sup>14</sup> en Hollande, habitant en France depuis 1787, demeurant à Passy près Paris et encore à Paris, rue Neuve de l'Egalité N° 314, Banquier."<sup>15</sup> Le 24 mars, la tête de de Kock tomba sur l'échafaud. En même temps que lui furent décapités l'Allemand, Cloutz, le Belge, Proli, accusés d'être des agents de l'étranger, ainsi que Hébert et ses amis.

Il s'en fallut de peu que la citoyenne Kock ne subît le même sort. Paul de Kock nous a laissé le récit d'une visite que Fouquier Tinville fit à sa mère peu après l'exécution du mois de mars.<sup>16</sup> L'homme de confiance de Robespierre vint pour l'arrêter. La veuve de Kock ayant déclaré que sa vie était encore nécessaire à son enfant qu'elle nourrissait elle-même, — Charles-Paul avait alors à peine un an, — Fouquier Tinville consentit à surseoir à l'arrestation: "Puisque la citoyenne Kock nourrit", aurait-il dit, "je ne vois pas l'inconvénient qu'il y aurait à la laisser encore un peu ici..."<sup>17</sup> Les biens de Jean-Conrad de Kock ayant été séquestrés pour être vendus, la mère fut obligée de racheter son lit ainsi que le berceau de son enfant.<sup>18</sup> Mais la chute de Robespierre, le 21 juillet 1794, transforma la grâce provisoire qui lui avait été accordée en grâce définitive.

<sup>12</sup> Archives Nationales, dossier: interrogatoires, W. 339.

<sup>13</sup> Arch. Nation., *loc. cit.*

<sup>14</sup> Erreur évidente, comme il ressort des pièces citées plus haut.

<sup>15</sup> Arch. Nation., *loc. cit.*

<sup>16</sup> *Mémoires*, p. 19.

<sup>17</sup> *Mémoires*, p. 19.

<sup>18</sup> Ces biens lui furent rendus en vertu d'un acte du quatre Pluviose de l'an cinq, *Archives de la Seine*, Carton 1437. O. R. 10:

"Bureau du Domaine National du Département de la Seine.—

"Par arrêté du Bureau du Domaine National, en date du quatre Pluviose dernier, pris 1°—sur demande de la citoyenne Anne Barbe Hessler Defontaine, veuve en seconde nocce de Jean Conrad de Kock, Banquier, décédé à Paris, en exécution d'un jugement rendu devant le Tribunal Révolutionnaire, tant en son nom que comme tutrice de Charles Paul de Kock son fils mineur et du dit défunt, 2°—et encore sur celle formée par Jean Raphaël Dupuy, au nom et comme tuteur de Mathilde, Henry Merkus, Henriette Cornélie, Debora Petronelle, et Jean Pierre De Kock, tous cinq enfants mineurs du dit défunt De Kock et de défunte Marie Petronelle Merkus, sa première femme,

"Il appert: art. 1° qu'en exécution de la loi du vingt un Prairial de l'an 3 que la succession du dit Jean Conrad de Kock a été restituée à son héritier,

"Et par l'art. 2 que la d. veuve et héritière a été autorisée à retirer des mains de tous



Charles-Paul de Kock a dû recueillir les souvenirs de la mort de son père des lèbres de sa mère. Ils firent de lui, à l'encontre de son père, un adversaire de la Révolution française. "Liberté, Egalité, Fraternité", écrit-il, dans ses *Mémoires*, "avant de barbouiller ces mots sur les murs, il faudrait les graver dans les cœurs." Il prétend aussi que les de Kock étaient de vieille noblesse et renvoie à l'Armorial de Riestap. Cet ouvrage contient, en effet, à plusieurs reprises, le nom de Kock, mais sans prénoms et il y est dit que Henri de Kock, fils de Jean-Conrad de Kock et Petronella Merkus, fut anobli en 1835 avec le titre de Baron. L'affirmation des *Mémoires* reste donc douteuse.

En 1799, Mme de Kock épousa, en troisièmes noces, un certain Gaigneau, chef de bureau à la direction des Contributions à Paris. Elle devait lui survivre et reprit à sa mort le nom de Kock. Paul de Kock nous a dépeint son deuxième père comme un homme plus adonné à la manie du jeu qu'aux soins de sa petite famille. Aussi, ce fut principalement la mère qui s'occupa de son éducation. Elle fut secondée par des précepteurs à domicile, car elle refusait de placer son enfant dans un établissement, ne voulant pas se priver de la présence du seul être qui lui restait.

En effet, les enfants de son premier mariage étaient restés en Suisse. Paul de Kock ne les connut jamais. Les trois filles de son deuxième mari étaient restées en Hollande au moment où celui-ci vint en France; les deux fils, demi-frères de Charles-Paul, venus d'abord à Paris, avaient été mis en lieu sûr, en Belgique, avant la Terreur. En 1795, à l'avènement de la République Batave, celle-ci les adopta; l'aîné Henri joua un rôle important aux Indes pendant la guerre contre les Anglais; il devint dans la suite Ministre de l'Intérieur, dans sa patrie, fut anobli en 1835 et mourut en 1845.<sup>19</sup> Le second, Jean-Pierre, servit comme lieutenant dans la Garde du Roi Louis Bonaparte, prit part aux campagnes de Napoléon et revint en France. Monté au grade de Colonel dans l'armée française, il demeura pendant quelques années en garnison à Versailles et entretenait alors des relations avec Charles-Paul, devenu romancier célèbre. Il mourut à Lille en 1858.

Paul de Kock ne semble plus avoir eu aucun contact avec la patrie de son père. Une seule fois, en l'année 1836, dit-il dans ses *Mémoires*, il eut la joie de rencontrer Henri et Jean-Pierre venus pour le voir dans sa propriété de Romainville. Quelques années auparavant, à la date du 25 avril 1831, il avait épousé, à Paris, Marguerite Souhaut, née le 11 mars 1797 à Dauvillers, Département de la Meuse, fille de Claude Souhaut et Marie-Catherine Prudhomme, décédés.<sup>20</sup> Ce mariage ne fit que consacrer définitivement une union vieille de plusieurs années dont étaient nés deux enfants, Paul-Henri de Kock, qui devint romancier comme son père, et une fille Amélie Caroline.

dépositaires, des mains de titres et papiers — ceux dépendants de la dite succession—desquels ils remettront bonne et valable décharge.

"Extrait de la minute du dit arrêté: délivré par nous, membres du Bureau du Domaine National, le douze Prairial de l'an cinq de la République.

"Signé: GUILLOTIN."

<sup>19</sup> Cf. sur lui Molhuysen et Blok, *Nieuw Nederlandsch Biographisch Woordenboek*.

<sup>20</sup> Archives de la Seine: Extraits du Registre des Actes de Mariage de l'an 1831, 5<sup>e</sup> Arrondissement.

Paul de Kock, après avoir demeuré de longues années au N° 8 du Bd. Saint-Martin, mourut, le 29 août 1871, dans sa maison de campagne de Romainville. Il fut enterré au cimetière protestant.<sup>21</sup>

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# ASSIMILATION IN SPANISH

**A**SSIMILATION of vowels and of consonants is recognized as a most important factor in phonetic development.<sup>1</sup> We need not recall the numerous obvious and less interesting instances of it (such as *ps* > *ss*, *rs* > *ss*), nor need we stop at the more interesting cases that are already known (like *ct* > *cb*<sup>2</sup>). We are seeking cases not hitherto pointed out, as well as the physiological or the psychological elucidation of occurrences of this phenomenon the explanation of whose development has not yet been offered.

Assimilation may be divided into physiological and psychological. This division does not seem to have been made by those treating the subject, but the two forms are distinct from each other. Sr. R. Menéndez Pidal<sup>3</sup> describes assimilation as: "la propagación de algún movimiento articulatorio propio de un sonido, a otro sonido que originariamente no participaba de él". This describes physiological assimilation, which is by far the more frequent and important. According to this phenomenon, the organs of speech tend to pronounce two or more contiguous sounds with less muscular movement than is required to utter them correctly, thereby bringing them closer together in respect to the point of articulation and often in respect to sound. We may term psychological assimilation the tendency to utter the same sound twice, instead of two different ones that are separated from each other by one or more other sounds. This tendency to repeat a sound or to pronounce it through anticipation is psychological rather than physiological. Examples of this form of assimilation are: *Santander* < *Santemder* < *sancti-Emeteri*; probably *ponzoña* < *pozoña* < \**potionea* < *potione*; and several that Menéndez Pidal gives as cases of assimilation:<sup>3</sup> *balanza* < *bilance*; *salvaje* < *silvaticu*; *alambre* < *aeramen*; *eneldo* < *aneldo* < \**anethbulu*; *derecho* < *directu*; *somorgujo* < *somergujo*; *somormujo* < *somorgujo*; *pepita* < \**pippita* < *pitpita* < *pituita*.

As would be expected, when it is a vowel that is altered it is the stressed vowel that exerts its influence over the unstressed vowel; though occasionally both are unstressed, the influencing vowel bears more stress than the other, as in *Santander* and *somorgujo* (<*somergujo*).

<sup>21</sup> Cf. *Mémoires*, Note par son fils Henri, p. 366.

<sup>1</sup> R. Menéndez Pidal, *Manual de gramática histórica española*, 5th ed., Madrid, 1929, §65.

<sup>2</sup> *ib.*, §50.

<sup>3</sup> *ib.*, §§17 (4); 18 (3); 65. In §18 (3), he includes *barbecho* < *vervactu*. This may be due to assimilation, but the change of *e* to *a* probably took place in Vulgar Latin considering its development in some of the Romance Languages. See Kr. Nyrop, *Grammaire historique de la Langue française* (Copenhagen, 1904, vol. I, §247); also Körtig, *Lateinisch-romanisches Wörterbuch*. At all events, the *ar* in this word may be due either to assimilation or to the opening influence of the *r* (Nyrop, *ib.*, §244, quotes the *Appendix Probi*: "Anser non ansar, noverca non novarca", etc.).

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In several words, the epenthesis of *n* (*m*) requires explanation. Concerning these, Menéndez Pidal says<sup>4</sup> that this addition is without apparent reason, but adds later that in most cases the added nasal is a reflection (*reflejo*) of another nasal in the same word. No definition of the meaning of "reflection" or the physiological explanation of its occurrence is given. In *mancha* < *mancula* < *macula*, *almendra* < \**amindula* < *amiddula* < *amygdala*, *manzana* < *maçana* < *Mattianu*, and the old as well as the vulgar *muncho* for *mucho* (cf. Portuguese *muíto*, pronounced with a nasal *ui* and *n* before *t*, and the not infrequent careless pronunciation in English of *might* [*mint*]), we have apparently cases of assimilation. The physiological explanation is simple: The velum is opened for the nasal consonant and is not closed as it should be when the following vowel is pronounced, nor even for an instant after the contact of the tongue is made with the palate, the alveolar ridge or the teeth to pronounce the following consonant. The nasal consonant-sound represented by the *n* is the natural result.

In *ponzoña* < *pozoña*, given above, there is probably regressive assimilation.

The nasal consonant in *zabullir* for *zabullir*, *alondra* < \**alaundula* < \**alaudula* < *alauda*, and *sonsacar* for *sosacar* is obviously not due to assimilation to another nasal, but probably is due to a form of assimilation. One continues, for an instant, the emission of sound after the organs of speech are in position for the pronunciation of the following consonant and before beginning the enunciation of it. To accomplish this, the velum must necessarily open in order to allow the escape of breath and sound before *b* and *d*, and the nasal is heard, which is naturally *m* before the bilabial *b*, and *n* before the dental *d*. The same apparently occurred in *sonsacar*, the only difference being that the tongue seems to have lazily rested a short instant against the alveolar ridge before the enunciation of the *s*, which it should only graze for the pronunciation of this sound. The *n*, being alveolar, would be the sound heard in this case as before the *d*. In *sonreír*, *sonrojar*, *sonrosar*, etc., the slightest pause when the tongue touched the alveolars to begin the enunciation of the *rr* sound, which is the sound of *r* at the beginning of words and also when preceded by an element that does not obscure the feeling for the root word, would similarly cause the *n* to be heard.<sup>5</sup> This nasal sound is thus the result of a slight tardiness in enunciating the following consonant.<sup>6</sup>

The first *n* of *invierno* < *ivierno* < *hibernu* is, no doubt, due to assimilation to either the preceding *n* of the preposition *en* which is so often used with this word, or the following *n* in the word itself, or to the double influence of these nasals.

<sup>4</sup> *Ib.*, §69 (2).

<sup>5</sup> In describing the beginning of the pronunciation of the *rr*, T. Navarro Tomás (*Pronunciación española*, Madrid, 1926, §116) says: "En el mismo instante en que la punta de la lengua toca los alvéolos, es empujada con fuerza hacia fuera por la corriente espiratoria".

<sup>6</sup> Cf. the English *porringer* < *pottanger* < *pottager*, in which the *n* is evidently due to the same delay in pronunciation. The *n* did not enter *porridge*, however; it seems that the momentary delay would be less likely in a final, short syllable.



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The alveolar *ll* and *nn* became the palatal *ll* and *ñ*. The reason for such palatalization is to be sought.

In general, double intervocalic consonants in Spanish became single, but not until the single intervocalic consonants had undergone phonetic development. We know, therefore, that they remained double for a time. The alveolar consonants show more resistance to the tendency to become single, as evidenced by the fact that *rr* never did so, *ll* and *nn* underwent changes of pronunciation, and *ss* remained written as a double consonant in Old Spanish, whether it was merely to distinguish this surd from the sonant represented by the single *s* between vowels, or whether it was originally because the double sound lasted longer in the language than it did with consonants other than alveolars; at all events, the *ss* was pronounced differently from the intervocalic single *s*. Probably this greater resistance to becoming single on the part of the double alveolar consonants is due to the fact that the three that unquestionably showed it were voiced liquid continuants and the fourth a fricative continuant; and a shortening of the length of time taken in pronouncing them would have been more evident to the speaker.

Presumably at the time that people were beginning to pronounce double consonants as single sounds, there was the tendency, in pronouncing the *ll* and the *nn*, to free the tip of the tongue from the alveolar ridge before the double sound had been pronounced. The tip of the tongue, in anticipation of the pronunciation of the following vowel, made this separation after the enunciation of the first of these two consonants, but, as we may suppose that one felt subconsciously that the length of time ordinarily consumed in the pronunciation of the double consonant was being altered, the predorsal part of the tongue made contact with the front of the palate before the separation was completed, in an effort to prolong the articulation. Thus, the second half of the double *l* and *n* sounds would become palatalized, and, by assimilation, the first half would assume the same sound. Again, through the same sub-conscious effort to maintain unaltered the length of time consumed in pronouncing the double consonant, the tongue separated itself a trifle slowly from the palate, which caused the yod to be heard.<sup>7</sup>

*Flamma* > *llama*. This is given as an isolated case of assimilation of initial *f* to *l* when it is followed by this consonant, for it appears that initial *fl* usually remains as such, notwithstanding the fact that Menéndez Pidal says<sup>8</sup> that an initial surd followed by *l* gives *ll* through assimilation. Let us amend

<sup>7</sup> In French, the disappearance of *s* before another consonant (in the stressed syllable, or, in verbs, in that syllable of the stem which frequently bears the stress), the last stage of which was no doubt merely a slight aspiration, caused a lengthening of the preceding vowel, as indicated by the circumflex accent, through a subconscious desire to preserve the length of time required in pronouncing the word (*estre* > *être*). So in English, the disappearance of a vowel or consonant has frequently caused lengthening of a vowel (cf. *nigon* > *nine*; *stigol* > *stille*; *cannot* > *cānt*; *mad'm* > *mā:m*; see also H. C. Wyld, *A Short History of English*, 3rd ed., London, 1927, §§112, 113, 260). The gradual disappearance of *t*, which is taking place in so much of the Spanish-speaking world before *t*, scarcely seems to be having the effect of lengthening the preceding vowel, but that is no doubt due to the fact there are no long vowels in Spanish.

<sup>8</sup> *Manual*, §39 (2).

this to: An initial surd explosive + *l* > *ll*. The only examples that Menéndez Pidal gives of initial *fl* > *ll* are the word given above and the place name *Llambla* and *Lambra* from *Flammula*; he also mentions two other place names and *lacio* < *flaccidu* as examples of *fl* > *l*. These seem exceptional rather than in accordance with the rule. On going through the words in the dictionary beginning with *ll*, we find only *llama* and its derivatives coming from initial *fl*. But on examining those beginning with *fl*, we find, among others, *flaco*<sup>9</sup> < *flaccu*, *fleje* < *flexu*, *flojo* < *fluxu* in addition to *fleco* < *fluco* < *flocu* and *flor* < *flore*; these last two are given by Menéndez Pidal as having entered the language later or as being due to learned influence, because the initial letters remain unchanged. The change of open *o* in *flocu* to *ue*, and the disappearance of *u* in the difficult combination of sounds *flue*,<sup>10</sup> show that this word developed entirely as a popular word that existed in the language from early times, with the possible exception of the development of *fl*. Considering this fact and the popular meaning of these words, Menéndez Pidal's explanation of the fact that the initial consonant remained unchanged is unacceptable. It is inconceivable that the word meaning *flower* should have entered the language late, and there seems no reason why learned influence should have affected the word. There is strong reason for believing that these words and the other three mentioned above,—to give only those of obviously popular development,—are not the exception in the development of initial *fl*, but rather show the rule, and that *llama* and *lacio* are the sporadic cases.

\* \* \*

Assimilation is the cause of the fact that intervocalic *gy* became *y*, the point of articulation of the *g* being attracted toward that of the *y* and becoming probably palatal *d*, which was then assimilated to the *y*, as occurred in original *dy*: *exagiū* > *ensayo* like *podiu* > *pooyo*. These developments to *y* took place in Vulgar Latin.<sup>11</sup>

\* \* \*

*Ampliu* > *anco*; *impleamus* > *binchamos*; *inflare* > *inchar* (*binchar*). The first two of these words are given by Menéndez Pidal as examples of a voiceless consonant, followed by *ly*, giving *ch*,<sup>12</sup> but the stages of this development or the reasons for it are not mentioned. Concerning the last of the above, he suggests Portuguese influence,<sup>13</sup> which, though possible, is not at all certain.

All of these may be cases of assimilation. Violent as the attraction may seem, we may suppose that the *l* exerted influence over the preceding consonant, causing it also to be pronounced with the tongue, becoming a palatal *c* or a palatal *t*, for these two sounds, when preceded by *n* and followed by *l*, would be very nearly alike, since the breath has to escape over the side of the tongue when they are pronounced. In the case of *inflare*, the *n* would

<sup>9</sup> This word probably entered the language early; cf. It. *fiacco*, Port. *fraco*, Prov. and O. F. *flac*, *flaque*. It is strange that *lacio* developed differently, as *flaccidus* came from *flaccus*.

<sup>10</sup> *Ib.*, §13 (2).

<sup>11</sup> *Ib.*, §3 (3).

<sup>12</sup> *Ib.*, §53 (6).

<sup>13</sup> *Ib.*, §48.

likewise tend to cause this change. In the other two words, the *m* would also undergo this change of articulation, becoming *n*. The forms would then be \**anclio*, \**incleamos*, and \**inclar*, with palatal *c* (or *t*).

A lingual explosive *+l* or *n*, particularly when followed by yod, is known to be a difficult combination of consonants to pronounce, and has frequently been altered in different ways.<sup>14</sup> It seems that in these words, metathesis being precluded because of the preceding *n*, the line of least resistance was the *l*; the tip of the tongue failed to make the contact with the alveolar ridge, which simplified the utterance, and the result was a yod (\**ankyo*, \**inkyamos*, \**inkyar*). *Ky* > *ch*, the different development from the *lancea* > *lança* model being due to the fact that it occurred later. This change of the sound of *l* to that of *y* is similar to that which *l* underwent in *-ult* (> *uyt* > *uytj* > *uch*<sup>15</sup>), and in both cases it is to be presumed that the consonant contiguous to it was palatalized.

*Capula* > \**cap'la* > *cachas* seems to have followed this form of development, though we should have expected \**cabla*, as no consonant precedes the *p* (cf. *capulu* > *cable*). In *cocbleare* > *cuchara*, we evidently find another example of attraction of the consonant preceding *l* to the palatal position, and then the simplification of the pronunciation by the change of *l* to *y*.

Though *cachas* and *cuchara* are the only words that the writer can give in which a consonant, not preceded by another and followed by *l*, became *ch*, there are several in which the consonant was preceded by another. These, and *inflare*, have no yod following, as distinguished from *ampliu* and *impleamus*. Menéndez Pidal, in addition to the statement referred to above—that a surd *+ly* > *ch*—says<sup>16</sup> that a consonant *+c'l* > *ch*. Since, in all the examples he gives of the latter statement, the consonant is an alveolar, it seems that these two groups may be brought together under the statement that the Romance group of alveolar (sometimes palatalized) *+cl* > alveolar *+ch*, provided one accepts the explanation offered above of the way in which *ampliu*, *impleamus* and *inflare* developed. The examples given by Menéndez Pidal are: *circulo* > \**cercho*, *cercba*; *cicercula* > *cicercha*; *trunculu* > *troncho*; *macula* > *mancula* > *mancha*; *concbula* > *concha*, and the following, in which the preceding consonant disappeared, presumably after the development of *cb*: *sarculu* > *sacho*; *calculu* > *cacho*; *masculu* > *macho*; *marculu* > *macho*; and possibly *Hortulu* > *Horche*. If we accept this last word, we must suppose that the intermediate step was \**Horclu*.

\* \* \*

Menéndez Pidal says<sup>17</sup> that in the suffix *-iello* (< *-illu*) an assimilation to the palatal *ll* caused the less palatal element, *e*, of the diphthong *ie*, to be completely assimilated to the *i*; the development would then be: *-iello* >

<sup>14</sup> *Ib.*, §57 (2) and (3) (*c'l* and *fl* > *j*) and §58 (by metathesis). *Catenatu* and *serotinu* show two different developments, the first, Menéndez Pidal says, semi-learned: *candedo*, *serondo*, and (O. Span.) *cañado*, (Ast.) *seroño*, in which latter forms we see the result of assimilation (\**cannado*, \**seronno*).

<sup>15</sup> *Ib.*, §47 (2c).

<sup>16</sup> *Ib.*, §61 (2).

<sup>17</sup> *Ib.*, §10 (2).

-illo > -illo. This is unquestionably correct. Similarly he shows the *e* of this diphthong to have been influenced by following alveolars, particularly *s*. Nevertheless, in treating the same diphthong before close *o* (as in the old dialectal form *Dieos*, and the W. Leonese, *mico*), he says:<sup>17</sup> "También se reduce a *i* cuando está en hiato, probablemente para simplificar el triptongo (comp. Fr. *lit*, de \**lieit lectu*; Fr. *mi*, Prov. *miei mèdiu*)."<sup>18</sup> "In order to simplify the triphthong" is a very unsatisfactory way to view it. In the first place, there does not seem ever to have been any desire on the part of Spaniards to avoid triphthongs, nor are they avoided in Spanish to this day (e. g., the verbal termination *-lais*, and many cases in which one word ends in a vowel and the next begins with a diphthong). In the second place, it is just as likely that the close *o* following, with the close *i* preceding, would have the same closing effect on the *e* coming between them as the alveolars following (which Menéndez Pidal calls palatals) and the *i* preceding. The tendency in both cases would be to lower the tongue less and less for the *e*, because of the raised position of the tongue for the preceding and following sounds, until it was assimilated with the *i*, and then to coalesce with it.

Another interesting case of assimilation, which is at the same time rather violent, is found in the old form *mie* < *mia*,<sup>18</sup> in which even the most open vowel is closed to *e* by the preceding close *i*. Similarly, in the multiples of ten (*cuarenta* < *quarenta*, *cincuenta* < *cinquenta*, etc.), the *a* was completely assimilated to the stressed *e*, and then coalesced.

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#### CHANSON DE ROLAND, LINE 485: A DISPUTED READING

THE reading *desculrez* for *esculrez* in l. 485 of the *Chanson de Roland* is such an obvious correction that no one would propose to make it public were it not 1) that the only passage in which the word *esculrez* occurs has been the subject of a controversy of some duration, 2) that, while the MS reading is relatively acceptable, neither it nor the conjectural reading proposed in its place is really satisfactory, and 3) that, with this modest change, the MS reading can not fail to be regarded as indubitably right both by those who heretofore have read, along with the Oxford MS, *Marsilies fut esculrez de l'ire*, and, with the partisans of the conjectural reading, *Li reis Marsilies fut escollez de lire*.

It will be recalled that Ganelon, when he was chosen to carry the message to Marsilies, had every reason to expect to be killed by the pagan king. He devised, however, the following ingenious and bold plan: to frighten Marsilies so much that he would not dare to kill him (Ganelon) as he had killed earlier messengers from Charlemagne, to convince Marsilies that the Emperor was much too strong to be resisted openly, to lay the blame on Roland for Charlemagne's persistent warfare in Spain, and, finally, to plot the destruction of Roland. The poet, instead of telling us how Ganelon fell upon this plan, merely shows us how he put it into effect: As he rode towards Saragossa with the pagan Blancandrin, Ganelon seized the opportunity to win him as an ally. Being a very practical person, Blancandrin listened to reason and promised to help Ganelon.

<sup>18</sup> *ib.*, §96.

Having arrived in Saragossa, and knowing Marsilies to be a swashbuckler, Ganelon sagaciously proceeded to meet him on his own ground. He began "very skillfully, like an experienced speaker" (425-6), proposing suavely that Marsilies should become a Christian and a friend of Charlemagne, but not neglecting to state that if he refused he might expect the worst. Properly impressed, Marsilies was frightened (438) and turned pale (441), but he was not yet too terrified to lay violent hands upon Ganelon; he would have killed him then and there but for the interference of his men. Nothing daunted, Ganelon immediately insulted him further in a brief but heroic address to his own sword. Again Marsilies had to be held back by his men (450). Then Ganelon became even bolder and more impressive both in gestures, in words, and in appearance. The pagans remarked in admiration: "Noble baron at cil!" (467). Finally, to cap the climax, in a superbly executed *laisse similaire* (468 ff.), Ganelon stepped up to Marsilies and reiterated the contents of his first speech — but more patronizingly at the beginning and more menacingly at the end. Then he delivered the letter from Charlemagne (484). The intensely dramatic scene continues through the next *laisse*. The poet stresses the fact that Marsilies was greatly affected by this *coup de maître*: Marsilies was colorless with the wrath and grief (which Ganelon's speech caused him). Without uttering a word, he opened the letter, looked at it, and, after reading it, reported its contents. The discrepancy between the insulting speeches of Ganelon and the diplomatic letter of Charlemagne was manifest. Marsilies' son threatened to kill Ganelon for his extravagance. But even then, Ganelon was able to dominate the crowd by brandishing his sword (499). Only at that point was the tenseness of the scene relaxed; Ganelon's bluff had definitely succeeded. Marsilies was in no mood to kill Charlemagne's messenger; in fact, he was ready to apologize for his show of anger! All that was left to be done was to work out the details of the *trabison*.

That is the way the scene takes place if we read: *Marsilies fut (d)esculeurez de Pire* in l. 485. But if we suppress that line and in its place read *Li reis Marsilies fut escollez de lire*, the climax gets lost and the scene loses much of its emotional intensity. Although this reading has a superficial pertinence, it necessitates several improbable assumptions, two of which may be appropriately mentioned at this point: 1) that a great poet interrupted a dramatic scene in the first line of a climax-*laisse* in order to make the banal remark that Marsilies had been taught to read; and 2) that by a *lapsus calami* the scribe of O contrived a line which heightened the effect of the scene and, as if by magic, fitted into the skillfully invented poetic pattern which the author had by chance failed momentarily to follow.

This surprising reading was first proposed in 1878 by Foerster.<sup>1</sup> It was adopted by Prof. Jenkins in his first edition<sup>2</sup> and vigorously defended by him in the course of his review of Bédier's first edition.<sup>3</sup> It was refuted by M. Bédier,<sup>4</sup> but it still stands in Jenkins' latest printing, and it had been adopted by A. Hilka in his edition of the *Chanson de Roland*.<sup>5</sup> Let us consider what evidence has been produced in its favor. Prof. Jenkins argues: 1) the other versions

<sup>1</sup> W. Foerster, rev. of Müller's ed. of the *Cb. de R.*, (ZRP, II, 1878, 167-70).

<sup>2</sup> *The Chanson de Roland*, Heath, New York, 1923.

<sup>3</sup> MP, XXI, 1923, 107-8.

<sup>4</sup> J. Bédier, *La Ch. de R. commentée par —*, pp. 145-6.

<sup>5</sup> *Das altfr. Rolandslied*, Halle, 1926.

suggest *lire* rather than *Pire*; 2) *esculurez* apparently does not exist elsewhere in OF texts; 3) *descolorez d'ire* being a well-known expression at the time the Bodleianus was written, "can we resist the conviction that the scribe was influenced to make the blunder?" because of the similarity of *escolez de lire* to that expression; 4) *escolé de vielle*, *escolé d'amors*, *escolé de mentir*, well authenticated in OF texts, justify the expression *escolez de lire*; 5) the definite article is scarcely to be expected; 6) the meter is improved by changing the line so that the cesura falls before rather than after the word *fut*.

1) In support of the first contention, Prof. Jenkins, following Foerster, cites lines from the "other versions", which, he claims, suggest *lire* rather than *Pire*. The question, however, is: Do they suggest *escolez de lire* rather than *desculurez de Pire*? If, on one hand, the other versions show that there is unanimous agreement that Marsilies was learned, on the other, they show that he was greatly disturbed by the speeches of Ganelon. They all emphasize the important rôle of Marsilies' fear and anger in this scene. The versions C and V7, in the passage that corresponds to ll. 415-519 of O, describe Marsilies' reaction no less than six times — he turns pale three times, the word *descolorez* itself being used once (XL, 27).<sup>6</sup> In the *laisse* in which Marsilies reads the letter, all the other versions — even R and V4 which omit Ganelon's second speech — state that, inappropriately enough, Marsilies was, during or after the reading of the letter, actively showing his wrath, as if the letter contained anything but conciliatory news. The versions C and V7 even add another *laisse* in which Marsilies' *pugneor* tries to reassure him by telling him that Ganelon has turned pale! And all the versions, including R, V4, and O, say that Marsilies apologizes to Ganelon for his show of anger — the word *ire* being used in all the French versions. Neither the word *escolez* nor the word *lire* occurs in the passage in any version.<sup>7</sup>

The other versions do not really support *escolez de lire* against *desculurez de Pire*. Even without a context, they tend to support *desculurez de Pire*; with the context in mind, there is no hesitating.

2) *Esculurez* does not seem to exist elsewhere in OF texts. This contention, I think, can not be gainsaid. M. Bédier, in defending *esculurez*, argued that the prefix *es-* was used in the *Chanson de Roland* as an intensive. In translating the line, however, he, and everyone else, renders the line: *Marsilies a blémi de courroux* (not *rougi*).<sup>8</sup>

<sup>6</sup> I refer to the various versions by the usual nomenclature (Cf. Bédier, *op. cit.*, pp. 65-80).

<sup>7</sup> Stengel, in his edition of the *Ch. de R.* (Leipzig, 1900), observing that the other versions supported Marsilies' anger as well as his learning, read:

|  |      |
|--|------|
| <i>Marsilies sot assez d'arz et de livres,</i> | 485  |
| <i>Escolers fut de la loi païenisme</i>        | 485a |
| <i>Encore est il toz escolorez d'ire.</i>      | 485b |

It is interesting to note that in the hands of subsequent writers, Marsilies became more and more learned as the scholarly tradition of the Arabs became better known in France and Italy (cf. *Entree d'Espagne*, ed. Thomas, 403-4; 576-7; *Il Viaggio di Carlo Magno in Ispagna...*, ed. Ceruti, Bologna, 1871, I, 23-4; Pulci, *Il Morgante*, XIII, 43; XXIV, 29-30; XXV, 72, 81). But, on the other hand, he lost none of his quickness of temper (cf. *Prise de Pampelune*, ed. Mussafia, 1864, 2593-98, 2961-64, 3029-30; and *Il Viaggio...*, II, 120-1).

<sup>8</sup> Except CV7. It seems to me likely that the scribe of the MS which was the source of CV7, failing to understand *esculurez*, deliberately assumed from the following line that Marsilies was a learned man — and he may well have known that Arabs were often learned. But he apparently thought better of it and, realizing that anger was in order, introduced the line, *De duel qu'il ot e la qiere rogie*, two lines later.



3) Could the expression *descolorez d'ire* have caused the scribe to blunder to the extent of writing *esculorez* instead of *escolez*? Possibly. But again, that is not the question. The question is: Could a scribe have unwittingly written the line as it stands in O if he had been copying the line as it has been reconstructed? If he had simply written *esculorez* for *escolez*, the following hyper-metric line would have resulted: *Li reis Marsilies fut esculorez de lire*. Therefore partisans of the conjectural reading would have to assume that a previous scribe had made an earlier blunder on this particular line, leaving it short by two syllables in order to account for the correct line found in O after the second hypothetical blunder had been made. Or they could assume that a later scribe had suppressed the two extra syllables. But the number of necessary assumptions makes it very easy to "resist the conviction" that the scribe made the proposed blunder.<sup>9</sup>

4) In support of the proposed expression *escolez de lire* — which so far as I have been able to determine does not exist in OF texts<sup>10</sup> — Prof. Jenkins produced only one example of "escolez de with an infinitive"; this unique example (*de mentir escolez*) is cited by Godefroy from one Alart de Cambrai, a third-rate writer of the late 13th century. By no stretch of the imagination could this citation prove that the expression *escolez de lire* was current 200 years before.

5) M. Bédier cited l. 185 of the *Roland* to show that the use of the definite article is not entirely without precedent. Examples could be multiplied: *Ceignent espees de l'acer vianeis* (997); *Del duel s'assist la medre jus a terre* (*Alexis*, XXX, 1). The use of the definite article was so unsettled at the beginning of the 12th century<sup>11</sup> that it is impossible to be certain that a distinction was not felt between *desculorez d'ire* and *desculorez de lire*. Our poet may well have intended thereby to connect Marsilies' pallor more immediately with the anger he felt at Ganelon's insulting speech — a delicate nuance, but the poet was not incapable of subtlety. And who can say that the version represented by C and V7 did not interpret the definite article correctly by using the relative clause: *de duel q'il ot*?

6) Prof. Jenkins seems to feel that it is more usual for the cesura to fall just before the verb than just after it. In six of the first 35 lines of the poem, the cesura falls just after the verb. And, what is more, in all three of the French poetic versions, ll. 485 and 486 begin according to the same metrical pattern as in O: *Marsilies sot (sa)*, and *Escoler fu*.

<sup>9</sup> The converse of this argument could be used to show why the later versions say Marsilies was learned: An early scribe, following the O version, bewildered by the l. 485 and observing that M. was about to read a letter, might have deliberately amended the line to read: *Marsilies ot mout bien apris a lire*, or, *Li reis Marsilies qui mout bien savoit lire*, or even, *Li reis Marsilies fut escolez de lire*.

<sup>10</sup> I have searched vainly through many OF texts in which messages are written, sent, received, read, and answered, as well as those describing the education of a young man. I found a variety of general expressions such as: *mis a escole*, *etre escole de* with a noun, *etre doctriun de*, or *etre enseigné*; but specific motivation of a person's being able to read was generally: *savoit lire*, or *ot apris a lire* (cf. A. Schultz, *Das höfische Leben zur Zeit der Minnesinger*, I, 123 ff. and 135 ff. for a sampling of references).

<sup>11</sup> Kr. Nyrop, *Grammaire hist. de la Langue fr.*, V, 173. The following examples from our poet show the lack of uniformity of the poet's use of the definite article: *Guardet a la terre* (2885) and *guardet a terre* (2894); *a la terre se culchet* (2013), and *a terre chiet pamez* (2220).

None of these arguments can be regarded as anything but circumstantial evidence in favor of *esculez de lire*. It can not be denied that the conjecture is both unsatisfactory in the context and unconvincing as textual reconstruction. On the other hand, the fact remains that the MS reading is not entirely satisfactory.

By way of justification of the correction I propose, it will suffice to show that the resulting reading is typical of the poet, that it fits into the poetic pattern of the episode, that the word *desculez* might have been used by the poet, and, finally, that if the line had originally contained the word *desculez*, the substitution of *esculez* is paleographically plausible.

The line, as corrected, being a description of Marsilies' reaction to Ganelon's insults, is highly typical of the poet, for he very frequently indicates the reaction of his characters to the incidents which are taking place by describing their appearance and feelings, their gestures and attitudes, their comments, their actions, the remarks of others, the feelings of others, etc.<sup>12</sup> That the poet understood the value of this device is certain; almost every important speech or action is accompanied by a description of the reactions of the characters involved. It is especially significant that the poet more than once began a *laisse* with such descriptions, deliberately paralleling or repeating an earlier line: *Li empereres en tint sun chef enclin* (139) is echoed by *Li emperere en tint sun chef enbrunc* (214); likewise, *Charles li magnes ne poet muer n'en plurt* (841) echoes *Pitet Pen prent, ne poet muer n'en plurt* (825); and l. 441, *Li reis Marsilies ad la culur muee*, which describes his reaction to Ganelon's first speech, is echoed by our l. 485, *Marsilies fut (d)esculez de lire*.<sup>13</sup> Can there be any doubt that the poet was using Marsilies' reactions as a device to heighten the emotional intensity of the scene and that he deliberately planned the repetitions?

That it was appropriate for M. to be pale with wrath in l. 485 is obvious both from the immediate context and from the structural pattern which the poet was following. That he might well have used *desculez* is clear from the fact that he used it in two other passages of our poem, each time to describe the appearance of a person who was under great emotional stress. Line 1979, *Teint fut e pers, desculet e pale*, describes Olivier at the moment when, realizing that death was upon him, and full of anguish at the thought that he and Roland were to be separated, he called upon his beloved *compaignon*. Lines 2218-20, *En sun visage fut mult desculez; Si grant doel out que mais ne pout ester: Voillet o nun, a tere chet pasmet*, describe Roland's appearance and grief at the loss of Olivier.<sup>14</sup> I have remarked above that the word is used in C and V7 to describe Marsilies' reaction to Ganelon's first speech in the passage in question.

Finally, if the word *desculez* had stood in l. 485, it is not difficult to find explanations of the reading of the Oxford MS: the original reading was doubtless *fud desculez* — the poem having been written ca. 1100. An early

<sup>12</sup> 142, 280, 425, 438, 1111, 1524, 1581, 1642-3, 1979, 2010, 2100, 2215; 137, 139, 214, 2008; 445 ff., 1982 ff., 2030; 215, 281, 302, 304-5, 440, 841, 1833; 467, 1590, 1651, 1652, 2060; 317, 327.

<sup>13</sup> The repetition of the observation is copied in C and V7 in *laissez* XL, XLI, and XLII.

<sup>14</sup> Cf. Beroul, *Tristan*, 340; Marie de France, *Eliduc*, 814, etc.



scribe, committing a *lapsus* known as haplography, simply wrote *fudesculurez*.<sup>15</sup> A later scribe changed *fud* to *fut* as was natural in the middle of the 12th century when O was written.

The MS orthography could be considered from a different point of view with the same result: *futesculurez* is a rough phonetic spelling of *fut desculurez*. Since it is generally agreed that OF orthography is roughly phonetic,<sup>16</sup> the logical procedure for an editor of the text would be to transcribe the phonetic spelling into the usual orthography rather than try either to maintain an unsatisfactory MS reading or an unsuitable conjecture. Most editors make such changes on every page.

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THE FIRST EDITION OF NIFO'S  
*DE FALSA DILUVII PROGNOSTICATIONE*<sup>1</sup>

DURING the past Summer I was able to examine at the Biblioteca Nazionale of Naples a copy of the excessively rare edition<sup>2</sup> of Agostino Nifo's *De falsa diluvii prognosticatione*, printed at Naples on December 24, 1519, by J. Pasquet de Sallo,<sup>3</sup> and was confirmed in the view that it was the first and not the second edition of that work. The dedication to the recently elected — but not yet crowned — young emperor Charles presents the work to him as a gift recently composed in his honor, as the subjoined Latin text indicates:

"Parthorum reges ut auctor est Armeus sine munere salutare nemo poterat. Ego vero, gloriosissime Imperator, cum tuarum virtutum spem magnam considero, inclitam tantorum tuorum Caesarum seriem quae non potest Caesaream non redolere magnanimitatem, caeteras naturae dotes ut sublime tuum ingenium corporis pulchritudinem summam (ut aiunt) charitatem religionem ac vitae instituta quibus inter aetatis nostrae principes vel in primis audio te illustrem esse, tuam ad Imperii fastigium divino afflante spiritu celebratam electionem, nulla ratione adduci possum ut non te amem venerer ac adorem. Caeterum ne sine munere ad te veniam nec vacuis (ut aiunt) manibus celsitudinem tuam sum adoraturus libellum quem de falsa futuri diluvii prognosticatione inscripsi tibi dedico. Nam cum auctor ephemeridis in tabula anni 1524 ex conventu omnium planetarum qui eo anno contingit in Piscibus universo fere orbi regionibus regnis statibus dignitatibus brutis belluis marinis cunctisque terrae nascentibus indubitam mutationem variationem alterationem praedixerit et quidem talem

<sup>15</sup> A. Stimming ("Ueber Haplogologie im Französischen" ZRP, XXXIX, 1919, 641-671) cites many examples of haplography which are much more surprising; e. g., *maint chevalier Pores veoir illuc roisier, for illuc croisier* (Chast. de Coucy, 6881).

<sup>16</sup> Cf. F. Brunot, *Hist. de la Langue fr.*, I, 490.

<sup>1</sup> This note supplements my article, "That Agostino Nifo's 'De falsa diluvii prognosticatione' Was Not Published Until December 24, 1519", which appeared in THE ROMANIC REVIEW, XXVI (1935), 118-121.

<sup>2</sup> The only other known copy appears to be one formerly owned by G. Hellmann and offered for sale recently by L'Art Ancien, Zurich, Short List 6 (1935), Item 147.

<sup>3</sup> The title page reads: "Augustini Niphi philosophi Suessani de falsa diluvii prognosticatione quae ex conventu omnium planetarum qui in Piscibus continget anno 1524 divulgata est libri tres ad Karolum primum divino afflante spiritu Caesarem semper Augustum."

qualem a pluribus seculis ab historicis aut natu maioribus vix percepimus, per ora vulgi divulgata est futuri diluvii praesagitio quae universum orbem adeo perterritum ut multis immo excellentibus viris donec annus ille abierit vita infasta sit. Unde fit ut quidam magnos montes scandere decreverint, alii archas vel naves conficere, alii alias machinas ut e tanto diluvio liberentur. Ut ergo tot gentes a tam gravi terrore securos reddamus, libellum hunc elaboravi quem celsitudini tuae dedico, ut in tanta communi omnium hominum hilaritate quam in hac divina tua electione omnes celebrant te visitem venerer adorem ac cum caeteris (ut decet philosophum) conleter. Tum quia quod publicatur, etsi per se non umquam leve est, primario tamen viro dicatum aliquantulum auctoritatis capit. Placida ergo manu, Caesar invictissime, elucubratiunculam hanc accipe. Valeat tua celsitudo et diu faelix."

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#### THE FRENCH TUTOR IN RUSSIAN LITERATURE

THE influence of France upon Russia was so strong during the 18th and 19th centuries that it almost seemed as if St. Petersburg were endeavoring to be more French than Paris itself. French inspiration directed all aspects of life. The architects modelled their work after the achievements of the French. Painters and sculptors tried to prove themselves worthy of their masters. Writers studied French literature and sought for the honor of being a Russian Molière, a Russian Racine, etc. Ladies and gentlemen of society and of the State insisted on talking French almost exclusively; and even the poet Pushkin, in the beginning of the 19th century, learned to speak Russian from his grandmother and from his nurse, Arina Rodionovna. With his parents he always talked French.

There is no need to continue this outline of the steadily increasing influence of French culture on Russian life, but it is curious to note that, almost universally, Russian authors, along with their regard for France and French culture, treat with scant respect and with a sarcasm that is not always kindly the unfortunate Frenchmen who come to Russia to give them the training that they so eagerly desire.

We may perhaps explain this as a result of the defeat of the Army of Napoleon, when many of the refugees found shelter and protection in the invaded country by taking service as tutors in various Russian households. Many of them had been simple soldiers for years and had no conception of education and its methods; and yet, under the lash of necessity, they were compelled to undertake it, and they wracked their brains for information for their young charges. Perhaps, the autocratic character of many of the Russian landowners made it impossible for any alien to live except in a most menial position; perhaps also, it was only the flotsam and jetsam of the French who made their way into Russia to act as instructors for the young.

Whatever be the reason for this and whatever be the justification, Russian authors of the classical period almost uniformly held up to ridicule these tutors and governesses. The very type of a Frenchman as an educator of youth illustrates as perfectly as possible how one should not carry on such a task; and

each of the major authors really strives to add new details to make the picture more ridiculous and more unpleasant.

To show this, let us look at the unforgettable figure of Mosye Bopre (M. Beauprès) in Pushkin's historical novel, the *Captain's Daughter*. From the very first moment when he appears this man is ridiculed mercilessly. He is brought down to the provinces along with the yearly supply of wine and oil, much to the discomfiture of the Russian servants. What had he been?

"Beauprès in his native land had been a wig-maker, then a soldier in Prussia, then he had come to Russia 'pour être *outchitel*,' without understanding very well the significance of that word. He was a good, little fellow but volatile and immoral to an extreme. His chief weakness was his passion for the fair sex; often, for his tenderness, he received blows which made him howl for days. Besides he was not, to use his own expression, an enemy of the bottle, that is, speaking in Russian, he loved to get drunk. But as wine was given to us only at dinner, and then in a small glass, while they usually forgot the teacher, my Beauprès very soon became accustomed to Russian liquors and even began to prefer them to the wines of his native land, as much more useful for the stomach."

Here, in this description, we have the entire subject sketched out before us. M. Beauprès is unprepared for his task of education. He is so uniformly neglected that they even forget to pass him the wine and, at the same time, he does little or nothing for the child to whom he is the instructor. In this case he allows the young Grinev to do exactly as he likes, so long as he can acquire for himself a smattering of Russian and have a good time. Teacher and student agree on this procedure, but it is not long before the neglect of duty and the dissolute character of the teacher become unbearable, and he is resolutely thrown out of the estate. And the young Grinev adds "And this finished my education" (Pushkin, *Captain's Daughter*, Chap. I).

The picture of M. Beauprès is one of the caustic illustrations of the way in which teachers abused their responsibilities in the field of education, but we can hardly call it exaggerated for we see the same thing illustrated in the character of Deforzh (Deforge) in Dubrovsky (Chap. X). This young man explains his calling in these words: "He (Troyekurov, a typical overbearing nobleman) brought me from Moscow through one of his friends, whose cook, my compatriot, recommended me. I must tell you that I prepared not to be a teacher but a confectioner; but they told me that in your country the calling of teacher was infinitely more profitable." What a commentary on the trainers of the Russian youth! With the attitude of the Russians toward European culture in the 18th century, an adventurer like Beauprès or Deforge might reap a golden harvest, if he were fortunate. Pushkin must have been familiar with many of this type, and he does not tone down the picture in painting it. Nevertheless, Pushkin was, perhaps, of all the Russian authors the one who, possibly, best understood French culture, even though he never went outside of Russia.

The poet, Lermontov, writing a year or so later in his amusing and not too respectable poem *Sasbka*, sees fit to bring in as the tutor of the young boy a somewhat superior type of teacher. "His teacher was a pure Frenchman, Marquis de Tess. A half-amusing pedant, he had a long nose and a refined taste and, therefore, he took money very punctually. The obedient slave of

the provincial ladies and muses, he composed sonnets, although at times he struggled for an hour with a single rhyme! But a lexicon full of puns he always carried in his pocket as a talisman, and, being sure of the ladies' blessing, he did not think of what was *à propos* or not. His father was a rich marquis, but he became a sacrifice to the popular excitement; he once hung on a lamp-post, when it was the fashion, instead of a decoration; our friend, the Parisian Adonis, left the ashes of his sire to fate, and did not bow to the proud guillotine; he silently cursed freedom and the people and, on an empty stomach, went off on a campaign; and, finally, hardly alive from suffering, he came to Russia to encourage knowledge" (Lermontov, *Sashka*, lxxv-lxxvi).

Lermontov had very decided ideas on the subject of Napoleon (Cf. my article in the *ROMANIC REVIEW*, XVII, 1926, pp. 32-40), but his hatred of revolution and his contempt for the crowd leads him to be more tolerant toward the unfortunate marquis; yet even he emphasizes the amusing figure that the tutor makes in his efforts to be fashionable and successful socially.

It may be said that Pushkin and Lermontov represent the older and more haughty type of noblemen in literature and that they are drawing their examples from a cruder and harsher time. On the other hand, they are little more bitter than is Turgenev, who lived most of his life in France and Western Europe.

In his writings, there are not many cases where he actually introduces the French tutor. Thus, in *Death*, one of the stories of the *Memoirs of a Sportsman*, he has the one phrase, "I often used to go to Chaplygino with my French tutor M. Désiré Fleury, a very good man (who, however, almost ruined my health forever, by making me drink evenings the medicine of Leroy)". On the other hand, when he comes to the *Nest of Nobles*, he has again a description of a French governess who has been charged with the education of the heroine, Liza Kalitina. The governess here is almost a female counterpart of M. Beauprès. Thus Turgenev says: "During her father's life, Liza was in the hands of a governess, Mlle Moreau from Paris; and, after his death, she passed under the supervision of Marfa Timofeyevna. The reader already knows Marfa Timofeyevna; Mlle Moreau was a small, wrinkled being with a bird's manners and a bird's intelligence. In her youth she had led a very gay life, and, in approaching age, she had left only two passions — for dainties and cards. When she was full, she did not play cards and did not chatter — her face took on an almost dead expression; she sat, and looked, and breathed, — and you could see that not a thought was running through her head. You could not call her kindly; birds are not kindly. Whether in consequence of her frivolously-spent youth or the Parisian atmosphere which she had imbibed since childhood, there nestled in her a sort of universal cheap scepticism, usually expressing itself in the words: 'tout ça c'est des bêtises'. She spoke in an incorrect but purely Parisian jargon, did not gossip and did not act capriciously, — what more can you wish of a governess? She had little influence upon Liza; the influence of her nurse, Agafya Vlashevna, was much stronger" (*A Nest of Nobles*, Chap. XXXV).

Here we have again on the part of one of the most Western of all Russian writers a severely negative verdict of a French governess. She is contrasted in

influence and in character with a Russian peasant-woman who has had a remarkable career despite her lack of worldly advantages.

Leo Tolstoy shared this same attitude of contempt for private French instructors, as he shows in his description of St.-Jérôme in *Boyhood*. It is quite evident that St.-Jérôme is modelled after his old tutor, Prosper St.-Thomas, whom Tolstoy disliked immensely. Every page of his description is permeated with an implied comparison in favor of his old German tutor, Karl Ivanovich, or, in real life, Fedor Ivanovich Kessel.

Here is the way in which Tolstoy draws his picture: "St.-Jérôme lived with us a year and a half. Now analyzing the man cold-bloodedly, I find that he was a good Frenchman, but a Frenchman in the highest degree. He was not stupid, quite well educated and conscientiously carried out all his duty towards us, but he had the general features which are common to all of his countrymen and so opposite to the Russian character, of frivolous egotism, vanity, impudence, and ignorant self-confidence. I did not like that. Of course, father explained to him his opinion on corporal punishment, and he did not dare to beat us; but, in spite of this, he often threatened, especially me, with the rods and pronounced the word *fouetter* (like *fouatter*) so repulsively and with such an intonation as if beating me would have given him the greatest pleasure. . . .

"Karl Ivanovich was an amusing old man, a *dyad'ka*, whom I loved with my whole soul but ranked lower than myself in my childish understanding of social position. St.-Jérôme, on the other hand, was an educated, handsome, young dandy, trying to be on the same level with all. . . .

"Karl Ivanovich put us on our knees with our face to the corner, and the punishment lay in the physical pain produced by that position. St.-Jérôme, straightening his chest and making a magnificent gesture with his hand, shouted in a tragic voice: 'À genoux, mauvais sujet!', ordered us to kneel facing him and ask his pardon. The punishment consisted of the humiliation" (Tolstoy, *Boyhood*, Chap. XVII).

The same dislike that Tolstoy has for St.-Jérôme he carries over into his treatment of all Frenchmen, including Napoleon in *War and Peace*. In *A Raid* he expressly declares his opposition to having Russian officers imitate French chivalry (ed. Ladyzhnikov, p. 39); and he never loses an opportunity to express his disapproval of the use of French in family relations, etc. Perhaps, this is a natural outgrowth of his dislike for his French tutor, and, yet it may be the product of some other frame of mind.

At all events, Tolstoy joins the procession of those Russian authors who attack more or less bitterly the average type of French tutor or governess, who has made a way into Russia and is now trying to act as an educator for the Russian youth. It is perfectly true that in the later 19th century, the tutor is not presented so baldly and so obviously unfitted for his task as is M. Beauprès. The later tutors have more finesse; they are less crude in their tastes and in their manners.

Nevertheless, they are never agreeable and whole-hearted persons. They are never able to exercise a constructive influence on the young people with whom they are working. The groom, Savelich, means more to young Grinev than Beauprès; Agafya is the influence on Liza, and not Mlle Moreau; and so the list continues. And, if we reached down into the less popular authors, we

would find that the French tutor is presented almost universally in a light which is unpleasant, mocking, and, at times, cynical. Yet we must never forget that this is not the work of the anti-French parties of the capitals, but is the idea of men who are themselves French-speaking, French sympathizers for the most part, and perfectly familiar with the accomplishments of French culture. The tutor, however, fails to receive mercy; and he falls into a special type which the authors treat with meager respect, as an alien and unreal influence in Russian life.

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## REVIEWS

### THE LEGEND OF THE HAIRY ANCHORITE IN GERMANY AND FRANCE

C. A. Williams, *The German Legends of the Hairy Anchorite, with Two Old French Texts of "La Vie de Saint Jehan Paulus"*, edited by Louis Allen. Illinois Studies in Language and Literature, 1935, 140 pp.

The numerous versions and transformations of the legend of the hairy anchorite in European literature well deserve an exhaustive study. The authors of the present volume here continue the important preliminary investigations they have already carried on: Prof. Louis Allen in his dissertation, *De l'Hermite et del Joueur* (Chicago, 1922), and Professor C. A. Williams in his *Oriental Affinities of the Legend of the Hairy Anchorite. The Theme of the Hairy Solitary in its Early Forms with Reference to "Die Lügend von Sanct Jobanne Chrysostomo" (Reprinted by Luther, 1537) and to Other European Variants. Part I: Pre-Christian* (University of Illinois, 1925). In this previous work Prof. C. A. Williams traced the legend of Saint John Chrysostom to the beast-man of the Babylon-Assyrian *Gilgamesh Epic*, and argued for its origin in remote Eastern fertility-rites. The god of fertility, conceived as a supernatural, hairy creature, part man, part animal, who lives in the woods among the wild beasts, is seduced by a courtesan sent by the king, and their union brings new fertility to the land. This hairy divinity was later apparently transmuted into a sinless saint, such as "St. Paul of Thebes, the First Hermit" or St. Onofrius, appearing in early hagiography as an aged anchorite, his body entirely covered by long, white hair, living for many years in solitude (sometimes as long as a century), sustaining himself on fruits and herbs, nourished by the never-failing fruit of a date-palm, or else by bread sent from heaven. He narrates to a visitor how he has been tempted by the demon, gives him spiritual encouragement, and soon dies, transfigured by an inner radiance.

Whether the origin of these stories be Assyrian or not, these anchorite tales enjoyed a wide popularity in medieval Europe. Especially did they stress the coat of hair as a special privilege of God, a sign of His grace, as well as a protection against the inclemencies of the weather. In contrast to such *perfect anchorites* as these, we also find the gift of a hairy coat bestowed upon *penitent sinners*, who soon become the typical hairy anchorites of legend in Europe,—the most characteristic being St. James, St. Paulus, St. John Chrysostom, etc.,—whose lives are usually narrated according to the following outline: the Saint, though esteemed as a bishop, retires to solitude in order to devote himself more completely to God. There he lives on herbs or heavenly food, spending his time in prayer. Once, when he steps out of his cave, or sits in prayer, he suddenly finds a lady there,—brought by a devil, or swept thither by a violent storm,

or sometimes even carried through the air by a griffin and dropped into the brushwood,—pleading with the anchorite to rescue her. In spite of his prayers and efforts to ward off temptation, he falls into sin, and is overcome with remorse. To avoid sinning again, he throws her from a precipice into a pit, thinking that she will thus be drowned. In expiation of this horrible crime, he then imposes upon himself the direst penance: he walks on all fours, his hair grows long to cover his nakedness, he takes a vow of silence, etc. Finally, he is discovered by huntsmen with dogs, is brought to court, and there finally confesses his crime to a chaplain. When he directs the prelate to the pit, the princess and her son, now a full-grown man, are found alive, for they have been cared for during these many years by angels. They procure cloaks, and bring the long-lost princess and her son to court. As a sign of forgiveness, the anchorite sheds his coat of hair, and the king erects a monastery for men on the site of the holy hermit's cave, and a cloister for women recluses.

This legend, so naïve yet pathetic, is, nevertheless, of more than hagiographic interest, or a mere example of the credulous medieval mind that elaborated and accepted it. It was early incorporated into literature as a striking theme of penance,—ascetic or amorous,—and as such found its way, in modified form, into such works as the 13th-century *Robert le Diable*, the *Merlin* saga, the *Tristan* legend, and in Spain into the *Amadis*, and especially into the 15th-century novel, *Grimalte y Gradissa* by Juan de Flores,—where is found one of the closest, yet most highly dramatic, transpositions of this saint-legend into artistic literature.<sup>1</sup>

In this new volume, Prof. Williams adds to the study of the diffusion of the legend of the hairy anchorite the German forms of the legend: the *Meisterlied* of the Penitent Bishop Crisostimo, of the end of the 15th century, and the German prose version in *Der Heiligen Leben*, first printed in Augsburg, 1471-2. The distinction of this latter legend is that it served as the basis of Luther's violent denunciation of the papacy and the Catholic church, addressed to Pope Paul III and the dignitaries of the Council of Mantua, for he made use of this text as an example of how the church invented incredible fables in order to support its doctrines of mass and Purgatory. In this prose version, there was interpolated a description of Purgatory. It narrates how a pope, walking in a lonely place, hears the lamentations of a tormented soul, which foretells the whole story of the birth and adventures of St. John, and is duly delivered from Purgatory at the end of its penance. The volume also discusses the late Latin version in the *Vaticum Narrationum*, most of which was used by H. Korner for his *Cronica Novella usque ad annum 1435*, who attributed the story, with variations, to a Princess Theodora, daughter of a King of Sicily, and dated it 1060.

Prof. Williams has also pointed out the influence of this legend on German art, in the engravings of Dürer, Cranach the elder, Barthel Beham, and the woodcuts in the publication, *Der Heiligen Leben*. The pictorial influence of the legend of the hairy anchorite was, in fact, very great, and the study of its complete iconography in European art would be most illuminating. In Spain, for example, it was a frequent subject of primitive painters, such as the Catalan

<sup>1</sup> Cf. B. Matulka, *The Novels of Juan de Flores and Their European Diffusion: A Study in Comparative Literature*. N. Y., Publications of the Institute of French Studies, 1931, the chapter, "Pamphilo, the Penitent Savage; The Legend of the Hairy Anchorite," pp. 283-294.

artist, Valentin Montoliu (cf. M. Betí Bonfill, *El pintor cuatrocentista Valentin Montoliu*, Castellón, 1928), Bartolomé Bermejo (cf. E. Tormo y Monzó, *Bartolomé Bermejo (fl. 1474-1495), el más recio de los primitivos españoles*, Madrid, 1926, fig. 44), the portraits of San Onofre by Esteban March, now in the Museo del Prado, etc.<sup>2</sup> Particularly interesting are the portraits of San Pablo "el Ermitaño," by outstanding Spanish artists like Ribera or that by Velázquez which represents San Antonio Abad's visit to San Pablo, now in the Museo del Prado. Various episodes of the Saint's life are depicted on the same canvas: in the foreground, food is being brought to the Saint from heaven; to the side, the death of St. Paulus, as lions dig his grave; while in the background is seen the naked penitent fleeing from his visitor. Such paintings as these, in addition to those discussed by Prof. Williams, suffice to prove how picturesque and fruitful this legend proved to artists for several centuries.

The study of the German texts is followed by an edition by Prof. Allen of two Old French texts of *La Vie de Saint Jehan Paulus*, one in verse, of the first half of the 13th century, based on the *Vitas Patrum*, and the other a prose version, copied at Arras in 1399. The verse text, which is the most extensive of those presented, is, though the earliest, the most logical in incident. It explains more clearly the connection between the descriptions of the tortures of Purgatory and the hairy anchorite legend (as represented in the lives of St. John Chrysostom, St. Jehan Paulus, etc.). Here, while describing the tortures of souls in Purgatory, is noted one that smiles, since it has visions of its deliverance through a grandson who has just been born,—no other, of course, than the holy anchorite. Thus before Dante, this version presents a lengthy description of the tortures of Hell and Purgatory. Both of the French texts are especially remarkable because they coincide with the beginning of the German *Heiligen Leben*.<sup>3</sup>

A most interesting incident is here described, which may throw light on a theme of lay literature,—the punishment of the haughty beauty, frequently linked with the "Belle Dame sans mercy" theme. Among the souls suffering in Purgatory is a woman, tortured by seven devils, who explains that she has to expiate her overbearing pride while on earth (pp. 134-5). This punishment may well have been the model for the transposition of the "femme orgueilleuse" into the "orgueilleuse d'amour," as in Boccaccio's story of Nastagio degli Onesti in the *Decameron* (8th Novel of the 5th Day),<sup>4</sup> Jeanne Flore's imitation of this tale in her *Comptes amoureux* (ca. 1535), or in Fra Rocaberti's *Gloria d'Amor*. Frequently also, a similar torment was inflicted as a punishment for adultery, as in the *Speculum historiale* of Vincent de Beauvais, or Caesarius of Heisterbach's *Dialogus Miraculorum*, or even more closely in *Grimalte y Gradissa*, where Fiometa is similarly tortured by loathsome demons.<sup>5</sup>

<sup>2</sup> Cf. B. Matulka, *The Novels of Juan de Flores*..., p. 286 and note 9.

<sup>3</sup> In passing, we may note that one of the expressions in the French text seems to foreshadow the famous Shakespearian image in *Macbeth*. In the prose version, St. Jehan Paulus declares after committing the sin: "Toute li auvre de le mer ne me porroit mie laver..." The verse version offers another form: "Toutes les isues de cest monde / ne me feroient pas si monde / com jou hui fui a l'ajournee."

<sup>4</sup> Cf. W. A. Neilson, "The Purgatory of Cruel Beauties," in *Romania*, XXIX, 1900.

<sup>5</sup> Cf. the chapter, "The Punishment in the Erotic Hell," in the *Novels of Juan de Flores*..., pp. 295-302.

This description of Purgatory grafted on the hairy anchorite legend, is but an example of the complex problems which hagiographical studies present. The successive accretions, modifications, and contaminations with other legends, make the study of a single saint an almost inextricable web. Nevertheless, precisely such a "disassociation of a legend" would throw light on the exact process of literary creation in the medieval period, about which our notions remain all too vague and unsatisfying. We may expect that the authors, who have already produced these excellent preparatory works, will carry on their studies of the hairy anchorite tradition to completion, by investigating the numerous ramifications of the legend in the several countries. In such a more rounded study, there should be taken into consideration such versions as that associated with the life of St. Kentigern, the abundant Spanish printed and manuscript lives of holy anchorites as, for example, *La estoria de San Onufrio* or of the woman recluse, *La estoria de Santa Maria de Egipto*, MSS in the Biblioteca del Escorial, the 15th-century Catalan poem in honor of St. Onophrius: *Oracio metrificada del Glorios anachorita Honofre sant*, a MS in the Biblioteca Universitaria of Valencia, etc., as well as its relation to the legend of Juan Guarín, to which the author makes reference (p. 33), etc. An exhaustive study of this very interesting phase of popular medieval literature, for which the present volume is a valuable groundwork, will reveal a new and unexplored source of inspiration for European art and literature, not only in the Renaissance, but on into the Golden Age.

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#### THE GREEK ANTHOLOGY IN ITALY (1460-1800)

James Hutton, *The Greek Anthology in Italy to the Year 1800*, Ithaca, N. Y., Cornell University Press, 1935, XII + 664 pp.

This bulky volume is only one part of a larger work that intends to investigate the wide-spread influence of the epigrams from the Greek *Anthology* on the literatures of Italy, France and England. Although one might be tempted to ask: "Why not Spain, or Germany?" one should be duly grateful to one who undertakes such a complicated and long-lasting task, and who will eventually publish a useful repertory of hundreds of imitations from the *Anthology*, which for centuries was part and parcel of European literary culture. The investigation of this Greek influence was complicated by the vast number of epigrams under consideration. Even when abstraction is made of duplicates or triplicates, there remain about 2,875 epigrams that, in one way or another, could have reached Western literature.

Moreover, many of these and some other epigrams early found their way in translation into the Latin classics. The themes of Martial's epigrams, for instance, are often so close to those of the Greek epigrammatists, that only conscious borrowing could explain them, and imitations are found in Propertius, Ovid, Persius, Ausonius, and others, although frequently the themes they use were so well worn that their ultimate source had practically faded beyond recognition. A few epigrams filtered by accident from East to West. Boccaccio, for example, knew two of them from a source that has not been traced. Early in the 15th century, such scholars as Ambrogio Traversari (1386-1439) or

Filelfo, knew some of them from Diogenes Laertius, and had received some, copied from Oriental MSS by the well-known traveller, Ciriaco d'Ancona.

However, the main revival of the Greek *Anthology* occurred when, after the fall of Constantinople, exiled Greeks brought to Italy an *Anthology*, compiled in 1301, by the Byzantine Maximus Planudes, the autograph of which is preserved in St. Mark's library in Venice,—and which has since been known as the *Planudian Anthology*. It appeared in print in August, 1494, but it had already been known to several Italian humanists for over three decades, and as early as 1464 Constantine Lascaris copied a large part of its contents in Milan. Before it went to print, a number of MSS were in circulation. The *Planudian Anthology* was the only one that was actually known to the Western world before the year 1800, the period covered in this study. The basis of all modern editions, however, is the MS *Palatinus* 23, at Heidelberg, discovered there by Salmasius in 1606-7, which contains about 1,200 epigrams which are not in the *Planudian*, whereas the *Planudian* includes about 400 not in the *Palatinus*. It appeared in print only toward the end of the 18th century (1772-6) in the edition of Brunck, followed by the monumental *Antologia Graeca* by Jacobs in 1794-1814.

Among the several Latin writers of the Italian Renaissance influenced by the *Anthology*, some of the more outstanding are Poliziano (1455-1494) who knew them from the MSS and may have learned to imitate Greek epigrams from the famous Greek scholar, Chalcondyles, and whose earliest imitation is dated 1471, 23 years before the *Planudian* appeared in print; Jacopo Sannazaro (1458-1530) who, besides writing his well-known works in the vernacular, was no mean poet in the Latin tongue; the famous printer, Aldus Manutius (1450-1515), who published a second edition of the *Anthology* in 1503; the renowned Ariosto, among whose Latin poems eight imitations of the *Planudian* are found; Lilio Gregorio Giraldi, the author of *De Poetis Nostrorum Temporum* (1551) and the *Historia Poetarum* (1545), in which a dialogue is found dealing with the Greek epigrammatists; the unavoidable Julius Caesar Scaliger; and especially Andrea Alciati, whose famed *Emblemata*, which went through at least 180 editions, and called forth imitations everywhere in Europe, found its chief source in the Greek *Anthology*. He became one of the main secondary sources for the diffusion of this type of literature. We may here recall that Henry Green, in his preliminary investigation of the European emblem books, *Andrea Alciati and his Book of Emblems* (1872, p. VIII), states that he had listed over 3,000 titles and over 1,300 authors of volumes of emblems in several languages.

Until late in the 18th century, the translations from the *Anthology* by Fausto Sabeo remained the most extensive made by any Italian. They formed a large part of his *Epigrammatum Fausti Sabei* . . ., 1556, which, Prof. Hutton points out, are found on an average of three to a page, over 872 pages, to yield about 2,400 translations or imitations. Among the later Italian Latinists indebted to the *Planudian*, we may also mention Giraldi Cintio (1504-73), the Greek, Leone Allacci (1586-1669) and many others, since by this time the very substance of the *Anthology* had been incorporated into the commonplace poetic material of the period.

There can be no doubt that the wide-spread transposition of these poems into Latin had a deep influence upon their parallel translation into Italian. Mario



Equicola (c. 1470-1525) discussed the *Planudian* collection in his *Il Libro di Natura d'Amore*, but it is only after 1515 that these forms of the classical poetry began to be extensively imitated in Italian. Although Claudio Tolomei may have preceded him, the first regular epigrammatist to be deeply influenced by the Greek was Luigi Alamanni, out of whose 129 epigrams, 39 were imitated from the *Anthology*, and three more translated from the Greek. His residence in France and his influence on the *Pléiade*, tend to make this influence of European importance.

Prof. Hutton has painstakingly listed an imposing number of Italian poets, obscure and renowned,—Giambattista Marino, Guarini, Torquato Tasso, Luigi Groto, among others,—who were directly or indirectly indebted to this Greek genre. The *Anthology* played its greatest rôle in the Neo-Latin verse during the first half of the 16th century, whereas in the vernacular, the high point of its influence was reached during the period 1550-1610. The 18th century, the epoch of translations, witnessed a great number of Italian renderings, sometimes through the Latin, and in 1796 they culminated in a translation of the entire collection by Gaetano Carcani, the first complete one to be made in any modern language.

Prof. Hutton has added to his work a Register of all known translations in Italy of each Greek epigram, following the order of the *Palatinus Anthology* which, although not used by the actual translators, is the standard modern version. His patient and conscientious work constitutes a repertory that will greatly simplify complicated researches of mutual influences and imitations, which are frequently published prematurely, and with only incomplete results. It lays the groundwork for his forthcoming studies on the Greek epigram in France and Italy, and will render notable service, were it only to show in practice the continual Greek influence from the midst of the 15th century until the end of the 18th. No doubt, even our contemporaries may still be under the spell of this long-beloved collection. Did not Jean Moréas reintroduce them into modern French poetry, as in his "Ne dites point, la vie est un joyeux festin," etc., and did not Edgar Lee Masters model his *Spoon River Anthology* after the sepulchral poetry of the ancient Greek epigrammatists?

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#### MARGUERITE D'AUTRICHE ET LA "PAIX DES DAMES"

Ghislaine de Boom, *Correspondance de Marguerite d'Autriche et de ses Ambassadeurs à la Cour de France, concernant l'Exécution du Traité de Cambrai (1529-1530)*, Bruxelles, 1935, pp. 270.

Mlle de Boom publie des lettres qui se trouvent dans un ouvrage appartenant à la famille Lalaing. Ce ne sont pas les lettres originales qu'on lit dans ce recueil, mais des copies.

Dans l'Introduction, Mlle de Boom étudie la vie de Philippe de Lalaing. Ce dernier était le fils légitimé d'Antoine de Lalaing, seigneur de Hoogstraeten. L'acte de légitimation accordé par Charles Quint en 1524 n'indique pas le nom de la mère. On a prétendu que Philippe était le fils de Marguerite. Mlle de Boom montre que cette supposition ne peut se défendre.



Philippe de Lalaing n'a joué qu'une fois un rôle important dans les affaires internationales. Sa carrière diplomatique avait commencé très brillamment quand Marguerite l'avait envoyé comme ambassadeur auprès du roi de France. Mais, après la mort de Marguerite, il semble que Lalaing se soit borné à administrer les terres qu'il hérita de son père. L'unique mission qu'il ait remplie, c'est l'exécution du Traité de Cambrai.

La correspondance qu'a si bien publiée Mlle de Boom nous met à même de suivre les négociations difficiles qui ont suivi la *Paix des Dames*, signée à Cambrai en août 1529 par Louise de Savoie et par Marguerite d'Autriche. Philippe de Lalaing avait accompagné Marguerite à Cambrai au moment où elle négociait ce traité, puis il avait été envoyé comme ambassadeur à la cour de France.

Aux lettres de ce recueil, j'en ajouterai une (B. N., *ms. fr.*, 3095, f. 10) qui commence par: "Treschier et bien amé". Cette lettre sera publiée dans les *Annales de la Société d'Emulation de l'Ain*. Elle semble avoir été envoyée à Philippe de Lalaing. Je publierai prochainement aussi le texte original de la lettre que Marguerite a envoyée à M. de Montmorency, grand maître de France, le 18 août 1530 (B. N., *ms. fr.*, 3032, f. 13).

L'ambassadeur Pommeraye est mentionné dans plusieurs lettres de Marguerite à Montmorency (B. N., *ms. fr.* 3032, f. 25; *ms. fr.* 2982, f. 32). En outre, Marguerite déclare avoir trouvé l'ambassadeur "fort honneste personne" (B. N., *ms. fr.* 3012, f. 13).

Les renseignements que nous donne Mlle de Boom sont très précis et très abondants; nous lui savons bon gré de cette publication. Je ferai une petite réserve sur deux points de peu d'importance. Je crois qu'il est utile d'indiquer que des Barres était le secrétaire de Marguerite, et que c'est lui qui, parfois, contresigne les lettres de l'archiduchesse (comme, par exemple, dans la lettre du *ms. fr.* 3095, f. 8). Mlle de Boom parle aussi (p. 164, n. 3) de Marguerite de Valois. C'est, en général, Marguerite de France qu'est appelée cette fille de François Ier, tandis qu'on réserve le nom de Marguerite de Valois à la fille de Catherine de Médicis et de Henri II.

Ce volume est ainsi extrêmement intéressant et nous permet de mieux comprendre le rôle de Marguerite dans les négociations pacifiques qu'elle avait entreprises en 1529-1530. De plus, nous trouvons là des documents sur les intrigues de Henri VIII et de Charles Quint auprès du roi de France à propos du divorce de Catherine d'Aragon.

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#### MONTAIGNE BEFORE HIS CONTEMPORARIES

Pierre Villey, *Montaigne devant la Postérité*, Paris, Boivin, 1935, VIII + 376 pp.

This volume is the last work of the esteemed Renaissance scholar, Pierre Villey, and has been posthumously published by Jean Plattard, Editor of the *Revue du XVI<sup>e</sup> Siècle*. Its title may be too inclusive; it might have been called *Montaigne Before his Contemporaries*, even though some of the immediate posterity has been included. Villey left his work unfinished, and covered the fate of the *Essais* only from 1580 to 1610. It is to be deeply regretted that his tragic death in a railroad accident on October 24, 1933 (cf. his obituary in

THE ROMANIC REVIEW, XXIV, 1933, p. 384), prevented him from finishing a study he was so eminently qualified to complete.

In his preface, M. Plattard mentions that the later fortune of Montaigne in France, especially after 1610, will be the subject of a doctoral dissertation by M. Boase, of the University of Sheffield,—*The Fortune of Montaigne or a History of the Essays in France*. But this investigation will have been greatly simplified by Villey's isolated studies on Montaigne's influence, such as *Montaigne et les Idées pédagogiques de Locke et de Rousseau* (1911), followed by a number of articles on Montaigne in England: "Montaigne et François Bacon" (*Revue de la Renaissance*, 1911); "Montaigne et le Timber de Ben Jonson" (*Mélanges Picot*, 1913); "L'Influence de Montaigne sur Charles Blount et les Déistes anglais" (*Revue du XVIe Siècle*, 1913); "Montaigne et Shakespeare" (*A Book of Homage to Shakespeare*, 1916); "Montaigne et les Poètes dramatiques du Temps de Shakespeare" (*Revue d'Histoire Littéraire*, 1917); etc.

As was to be expected from a scholar gifted with the infinite patience and painstaking precision that the late Pierre Villey displayed in all of his works, his survey of the reception of Montaigne's work by his contemporaries is rich in illuminating fact. He enters, for instance, a fundamental objection against the conception of Montaigne as a sceptic philosopher isolated in a century of fanaticism and superstition, whose freedom of mind was not to be fully appreciated until the advent of the 18th-century philosophers. This opinion, which has had many adherents from Naigeon to Brunetière, is based upon Montaigne's neat separation of the domain of reason from that of faith. Reason was liberated but, at the same time, declared incapable of discovering by itself alone the truth of Revelation. Man's mind should be set free, but only in its own domain; it might sceptically examine all affirmations or superstitions, but without ever transcending its own realm. It might not criticize religion, since belief was based upon Revelation, and Revelation was accepted as a super-rational phenomenon.

Villey has well demonstrated that this scepticism of the power of reason, which merges into absolute Pyrrhonism and yet remained co-existent with acquiescence to the traditional belief, was far from rare in the 16th century. It was, in fact, a mental attitude that many of the learned had adopted under the impulse of humanism. The main difference seems to have been that Montaigne made this scepticism accessible to the Man of the World,—the *bonnête homme*, whom he decidedly foreshadowed before the 17th century.

This does not mean, however, that the *Essais* were received at the time of their appearance with anything like even a moderate approval. *Savants* like Etienne Pasquier or the Jesuit, Delrio, were critical either of his language or his beliefs. The testimonial of the Fleming, Dominique Baudrier, is instructive: "Il n'y a aucun écrivain", he says, "sur lequel on porte des jugements aussi divers ou plutôt aussi contraires que Michel de Montaigne. Certains, dans leurs éloges, portent aux nues son talent, son style, son jugement; d'autres le ravalent à terre, et pour eux Montaigne mérite tout au plus d'être regardé par les savants comme un de ces brouillons qui gachent l'étude et les lettres en s'y adonnant à tort et à travers. Je ne m'arroe pas le droit d'enlever à qui que ce soit la liberté de juger, pourtant je ne puis me retenir de m'irriter contre ceux qui l'écrasent à ce point de leur mépris" (p. 57). Montaigne was criticized by the contempo-

rary savants because of his too popular or too Gascon language or his Latinisms; he was reproached for not having had his text corrected, before printing, by some Parisian wits who could have given him instructions in a purer style. A number of Montaigne's racy expressions offended the modesty of his censors; and, moreover, his muddled, incoherent form of composition seemed entirely too chaotic and haphazard to some of his contemporary critics. But what most aroused their indignation was the minute description of Montaigne's *Ego*, the famous *Moi*. For this unique picture, the *savants* had no sympathy whatsoever, the more that Montaigne stressed his own shortcomings as much as his achievements, and went into "trivial details" about his habits. The pedants did not approve of this long and realistic confession, for which there was apparently no classic example. They showed no veneration at all for that curious "personality" of Montaigne, which he had been at such pains to depict full length! Who, then, was Montaigne, that he should describe his "personality"? He created the impression of being bizarre, dilettante, egotistical, confused, superficial and unreliable—at least with the justly forgotten mediocrities of his period. His well-described "ego" seemed to them quite inferior to their own scholarly, reserved and reliable "selves", so deeply saturated with all the mellow wisdom of the centuries! All of this, of course, has a familiar sound; it is merely the ransom that every innovator, every independent mind, every clearly-outlined personality has to pay to the herd of the conformists in the profession of letters or philosophy.

But, as we know, Montaigne had staunch defenders. His "fille d'adoption", Mlle de Gournay, dedicated her life to his glory and to the elucidation of his thought. And the successive editions of the *Essais* increased his influence and his success. They follow one another in unbroken succession,—all with the apologetic preface of Mlle de Gournay,—1595, 1598, 1600, 1601, 1602, 1604. Between 1600 and 1669, no less than 35 genuine new editions of the *Essais* appeared, an average of one every two years. When one remembers how small the number of literates was at that period, Montaigne's sales-success is truly sustained and astonishing. And Mlle de Gournay herself testified as to the change of reception which they enjoyed. In her preface of 1595, she wrote: "Tu devines jà, lecteur, que je me veux plaindre du froid recueil que nos hommes ont fait aux *Essais*"; but, in 1617, she modified this to: "Tu devines jà, lecteur, que je veux *rechercher les causes* du froid recueil que notre monde a fait *d'abord* aux *Essais*." This *d'abord* is eloquent; Montaigne had triumphed!

He triumphed in another way. The accusations of licentiousness, obscurity, egotism, confusion, pretentious ignorance, lack of composition and loose writings, were dropped, and Montaigne became a master and model to be imitated, within a decade after his death. Some merely plundered him as, for instance, S. Bouchet in his *Séries*, Goulard in his *Trésor d'Histoires admirables*, or Guyon in his *Les Diverses Leçons*; whereas others imitated him superficially, as did Pierre de l'Estoille in his *Journal*. His best-known philosophic disciple, Pierre Charron, in *La Sagesse*, did not render any justice to the "esprit ondoyant et divers" of his master, but reduced his finely-shaded way of thinking—or, perhaps, of "being intellectually conscious",—to a rigid system of "logical affirmations", from which the essential human charm and feeling of Montaigne was entirely removed. It is true that, in his eyes, the *Essais* were an unreadable,

unsystematic, contradictory book—which, nevertheless, contained a valuable nucleus of thought. And it was this nucleus that Charron was to save, this substance that he was to extract, for the edification of serious minds—and in his *La Sagesse* he did not even mention Montaigne's name.

It is interesting to note—especially in relation to Montaigne's orthodoxy,—that the pious and prolific Bishop of Belley, the friend of Saint François de Sales, the champion of the edifying novel in the 17th century, proclaimed loudly not only his admiration for him, but styled himself his "disciple." If Montaigne's fideism had been really suspect, such a eulogy of him from so important a dignitary of the Church, would have been impossible. Villey here throws new light on the captivating figure of this ardent Bishop, whose literary success was soon to transcend the frontiers of France. His earliest work, the *Diversitez*, contains a number of treatises written before his 30th year. They are, like the *Essais*, independent from one another and pursue no fixed subject or thesis. About Montaigne's work he said: "Je l'ay leu mille et mille fois, et ne le peux manier qu'à livre ouvert je n'y trouve tousjours que des grâces nouvelles et descouvre des Secrets qui m'avoient eschappé aux premières lectures. Jamais livre ne me pleut tant, ne m'ennuya moins. . . . Celuy-là seul des escrivains de nostre langue me semble mériter qu'on l'estudie . . . . De quoy qu'il parle n'est-il pas roy de la matière qu'il traite? Pour quoy du triage en un ouvrage si accompli? . . ."; and he defended the "peinture du moi" in no uncertain terms: "A vray dire, pour ce point, je croy que jamais homme ne l'esgala, non que le devança . . . . Mais de se peindre soy-mesme, son corps, son esprit, ses humeurs, ses vices, ses vertus, ses deffauts, sa valeur, cest autheur est le Phénix en ceste matière, n'ayant personne devant soy qu'il peust imiter . . . . Et d'escrire de soy rondement, et sans supercherie, est une autre rareté, de tant plus rare que chacun volontiers s'abuse en son propre faict."

Carried along by the mounting appreciation of Montaigne's ideas during the two decades after his death, his pedagogical theories became a noteworthy influence in such works as Vauquelin des Yvetots' *L'Institution du Prince*, Pelletier's *La Nourriture de la Noblesse*, N. Pasquier's *Le Gentilhomme*, or Camus' *De l'Education*. Villey's last part brings new facts about Montaigne's influence in the formation of the idea of the "honnête homme" in the 17th century, and about the ever wider-spreading inspiration of his thoughts on a more natural education for the noble classes. The work ends somewhat abruptly, since death interrupted it, but it presents a finely balanced, detailed and instructive picture of the early *critiques*, jealous opposition, unjustified attacks and passionate defenses and eulogies which the *Essais*, like almost every work of note, elicited so abundantly. Incidentally, this outline is a contribution to the still obscure history of "free-thought" or scepticism in the early 17th century.

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#### THE BATTLE BETWEEN VOLTAIRE AND THE CENSORS

A. Bachman, *Censorship in France From 1715 to 1750: Voltaire's Opposition*, New York, Institute of French Studies, 1934, XIV + 206 pp.

We cannot but read with great interest a book which traces the origin of one of the most precious among our modern privileges. Freedom of thought

as it is expressed in printing was the outcome of a long battle fought in France, spiritually the most active centre in 17th- and 18th-century Europe.

Dr. Bachman gives us a general survey of conditions under which the activity of printing was first carried on in France. After having been hampered by the censorship of the Paris Faculty of Theology, it became, in the beginning of the 17th century, subject to regulations issued by the king. The enforcement of these regulations under Louis XIV has lately been described by Dr. Harriet D. MacPherson. Other scholars have investigated the period immediately preceding the Revolution. Dr. Bachman's book deals with the gradual breakdown of censorship between 1715 and 1750.

This breakdown was, on one hand, the result of the rivalry between those parties who were most interested in the maintenance of censure: Jansenists, Jesuits and Monarchists; on the other, the philosophic spirit became so irresistible, the claim for liberty grew so loud that, little by little, royal decrees or institutions such as the *Direction de la Librairie* were no longer of any avail. Finally, in 1750, Malesherbes, the magistrate responsible for the enforcement of censorship laws, was won over to the cause of freedom: he maintained the institution, but his interpretation of the law created a situation which was such "qu'on tremblait devant Voltaire".

It was Voltaire who invented "a regular technique of escape from censorship". He was one of the foremost fighters for the abolition of censure. An entire chapter of Dr. Bachman's book deals with Voltaire's action in combating or circumventing the laws that put fetters on the minds of men. For the printing and sale of his works, Voltaire closely associated with clandestine printers and contraband traders. His *Henriade*, his *Histoire de Charles XII*, his *Lettres philosophiques*, his *Mahomet*, each of his works, gave occasion to some difficulties to the royal administration. But no one could equal him in playing one conflicting censorship-authority against the other.

Dr. Bachman has made extensive use of unpublished material gathered from MSS in Paris. Numerous quotations from these sources serve to illustrate the antagonism of rival parties, the complicated functioning of censorship, the printing and selling of forbidden books in France and abroad, the growing opposition of public opinion against the law, finally the breakdown of the censorship-system towards the middle of the 18th century. The attempt to restrain human conscience and human intellect had proved futile; it had revealed itself as an excellent means of giving a wider publicity to the existence of books which it intended to bar from the market; it had served to enrich people in foreign countries — Dutch, Flemish and Swiss printers had done a thriving business since the 17th century.

The work of Dr. Bachman is a contribution not only to the history of the press as such, but also to the history of the formation and spreading of ideas which caused the upheaval of French Society at the end of the 18th century. It is a valuable addition to the pioneer articles published by the late Gustave Lanson in the *Revue des Cours et Conférences*, 1907-1909; to the volumes by Daniel Mornet, *La Pensée française au 18<sup>e</sup> Siècle* and *Les Origines intellectuelles de la Révolution française*; and also to P. Belin's work, *Le Commerce des Livres*



*prohibés à Paris de 1750-1789* or to Felix Rocquain's *L'Esprit révolutionnaire avant la Révolution française, 1715-1789*.

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#### VICTOR HUGO BEFORE THE TRIBUNALS

J. Hamelin, *Les Plaidoiries de Victor Hugo*, Préface de Fernand Payen, Paris, Hachette, 1935, 126 pp.; Ill.

Dr. Jacques Hamelin, who is an "Avocat à la Cour d'Appel" in Paris, is interested in the legal side of Victor Hugo's talent. He previously published a *Victor Hugo Avocat*. His new volume prints the full text of several of Hugo's pleas before the courts, preceded by an explanation of each lawsuit. Hugo almost always personally defended his own interests, although he did not dispense with lawyers for technical advice. And — strange enough! — in the main his pleas are not, as one might expect, merely grandiloquent emotional appeals. On the contrary, his argumentation shows no particular signs of the "esprit visionnaire" which some critics are so fond of ascribing to him. No doubt, he is more abundant than incisive, more overflowing than penetrating and analytic; but we should not forget that Hugo left all technical points to his lawyers and reserved for himself only "the general point of view." And this "general" view consisted mainly in identifying his own case with a vast cause: the freedom of thought, the salvation of literature or of humanity, or of "tout notre droit public", etc. His private troubles were almost always magnified into collective and social issues; and, frequently, he is not so much his own defender in a circumscribed lawsuit, as the apologist of his own generosity and courage in fields far larger than the legal problem. We cannot doubt his sincerity; but we may doubt whether these appeals were effective in influencing the mind of the judge or the jury.

The first plea of Victor Hugo was against the Comédie-Française and the Comte d'Argout, Minister of Commerce, who had forbidden the performance of *Le Roi s'amuse* "pour outrage aux bonnes mœurs" (Dec. 20, 1832). The tribunal declared itself incompetent, and Hugo did not appeal the suit to any other court. The next (Nov. 6, 1837) is concerned with his claim for damages from the Comédie-Française because his *Hernani*, *Marion de Lorme* and *Angelo* had not been staged as frequently as his contract stipulated. Hugo won the case, and 6000 francs damages. The third plea was pronounced by him in the same lawsuit, before the Court of Appeals, which confirmed the preceding judgment.

But the most interesting and moving of these *plaidoiries* is the one which he pronounced on June 11, 1851, before the "Cour d'Assises" in favor of his second son, Charles Hugo, who was accused of contempt of law because of his attack on the death-penalty and executions by the guillotine. His guilt was not very apparent. As a journalist, he had described in *L'Événement* the harrowing decapitation of a certain Montcharmont, a poacher and a murderer, who, in a mad fury of fear, wildly fought off the executioner and his helpers for three-quarters of an hour. He had to be beaten down before he could be placed again, at nightfall, bleeding and unconscious, under the falling axe. This description was interpreted as an attack on the law as well as on capital pun-



ishment, and, in accordance with a law of 1849 (repealed in 1881), Charles Hugo was accused of the crime of *lèse-loi*. Victor Hugo defended him passionately and sincerely. He claimed that on himself fell the entire guilt, and he offered to be condemned. He insisted that by his works and his example, by his *Le Dernier Jour d'un Condamné* (1832) or *Claude Gueux* (1834), he had instilled the horror of human murder into his son's mind: "Le vrai coupable, j'y insiste, c'est moi, moi, qui depuis vingt-cinq ans, ai combattu sous toutes les formes les pénalités irréparables: moi qui, depuis vingt-cinq ans, ai défendu en toute occasion l'inviolabilité de la vie humaine!"

"Ce crime, défendre l'inviolabilité de la vie humaine, je l'ai commis bien avant mon fils, bien plus que mon fils! Je me dénonce, monsieur l'avocat général! Je l'ai commis avec toutes les circonstances aggravantes, avec préméditation, avec ténacité, avec récidive!"

"Oui, je le déclare, ce reste des pénalités sauvages, cette vieille et inintelligente loi du talion, cette loi du sang pour le sang, je l'ai combattue toute ma vie, — toute ma vie, messieurs les jurés! — et, tant qu'il me restera un souffle dans la poitrine, je la combattrai de tous mes efforts comme écrivain, de tous mes actes et de tous mes votes comme législateur. Je le déclare (M. Victor Hugo étend le bras et montre le Christ qui est au fond de la salle, au-dessus du tribunal) — devant cette victime de la peine de mort qui est là, qui nous regarde et qui nous entend! Je le jure devant ce gibet où il y a deux mille ans, pour l'éternel enseignement des générations, la loi humaine a cloué la loi divine!"

But — the law is the law, — and Charles Hugo was condemned to six months imprisonment and a fine of 50 francs. Hugo exclaimed: "Mon fils, tu reçois aujourd'hui un grand honneur, tu as été jugé digne de combattre, de souffrir peut-être, pour la sainte cause de la vérité!"

The editor, J. Hamelin, like a good conformist lawyer, does not seem to have much sympathy for Hugo's appeal to the unwritten human law to supersede the law of 1849, — but Victor Hugo's generous discourse in behalf of his son stands as a testimonial to his deep sincerity as a humanitarian. It should not be underestimated: it ranks among the higher achievements of French eloquence, and some of its passages are as vibrant and dramatic as the best of Mirabeau.

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#### BERGSON'S INFLUENCE ON MARCEL PROUST

Kurt Jaekel, *Bergson und Proust, Eine Untersuchung über die weltanschaulichen Grundlagen von A la Recherche du Temps perdu*, Breslau, Hans Prietatsch, 1934, 128 pp.

Mr. Jaekel is already known to the student of Proust; in the second volume of *Richard Wagner in der französischen Literatur* he devotes to Proust an entire chapter.

As the subtitle of his present work indicates, the author presents here not only the relationship between Bergson and Proust, but also the basis of the *Weltanschauung* underlying *A la Recherche du Temps perdu*, which, unlike other aspects of Proust's work, has not been sufficiently stressed and studied. Mr.

Jaekel proposes to prove conclusively, by comparing the works of the two writers, that Proust's views were in every way determined by the philosophy of Bergson. At the same time, though he is to consider him here as a "philosopher", he is fully aware that Proust was none the less primarily an artist, a novelist.

Mr. Jaekel takes up one by one the chief elements of Proust's *Weltanschauung* and confronts them with passages from Bergson, with the object of showing their dependence on the philosopher. He introduces Bergson's conception of the two forms of memory: automatic recognition, which manifests itself in movements, and attentive recognition, which consists in remembering "souvenirs-images" independently by the interrelation of perception, attention and memory. He finds that Proust's experiences of "mémoire involontaire", which yield him the supreme joy in life, such as recalling Venice when stumbling over paving-stones, correspond exactly to Bergson's attentive recognition, involving as they do the three elements of perception, attention and memory. Attention is important here in excluding all useful action and in retaining one's movements on the object. The process of Proust's memory-experience with the taste of the "madeleine" that recalls his past in Combray, differing slightly from the paving-stone incident in that it requires greater effort to evoke the past, is likewise explained on the basis of Bergson's theories of memory. "D'ordinaire, pour remonter le cours de notre passé et découvrir l'image-souvenir connue, localisée, personnelle, qui se rapporterait au présent, un effort est nécessaire..." (*Matière et Mémoire*, p. 96). Mr. Jaekel finds further parallels in Bergson to this ecstatic experience which transforms Proust into "l'homme affranchi de l'ordre du temps", even to the point of making him indifferent to the future. According to the author, Proust would experience here a moment of his *durée*, intuitively grasped, and his indifference would simply be freedom from preoccupation with practical life and future action. The immense joy he feels in this connection would be an echo of Bergson's "brise parfumée que nous envoie par bouffées de plus en plus rares un passé de plus en plus lointain." (*Le Rire*, p. 68). As to Proust's "mémoire volontaire" or "mémoire de l'intelligence", Mr. Jaekel conveniently disposes of it midway between automatic recognition and attentive recognition, in the sphere known as the "idées générales", thus relating it also to Bergson.

In a second type of impressions, of which we have an instance in the episode of "les clochers de Martinville", Proust is confronted with objects that hold a mysterious appeal for him. In the case of the Martinville spires, he discovers the secret to be "quelque chose d'analogue à une jolie phrase", which at once yields him immeasurable joy. Here Proust would experience what Bergson understands by an *acte libre*, which is connected with his intuitive apprehension of reality. The similarly mysterious impressions inspired by "un toit, un reflet de soleil sur une pierre, l'odeur d'un chemin" should not be construed as hiding "the essence of things" or an Idea in the Platonic meaning of the word, but as an instinctive apprehension of reality that is merely not brought to full consciousness.

Mr. Jaekel finds that for both Bergson and Proust aesthetic intuition is the same kind of contact with reality achieved by freeing one's self from the utilitarian categories of thought, and by placing one's self within an object by

a kind of sympathy. The essence of creativeness is the ever new, which is unforeseen, and it lies in the artist's vision, which, in turn, depends in some fashion on his perception of things. That intellectual thinking plays no great part in artistic creation is a parallel to Bergson's view that intellect is not creative. Elstir, who is Proust's favorite painter, represents things not as his analytical intellect knows them to be, but "selon ces illusions optiques dont notre vision première est faite". Mr. Jaekel concludes that artistic vision as conceived by Proust is "essentially nothing else than a psychological-aesthetic equivalent of what Bergson understood as a psychological-metaphysical *intuition immédiate*".

"For Bergson *l'intuition immédiate, la connaissance immédiate* is a method of apprehending reality. For Proust too it is nothing else". The author now assumes that as soon as Bergson's *intuition immédiate* is granted by Proust as a method, its corollaries are also accepted, namely the recognition of the indivisibility and absolute reality of motion. This, the author believes, Proust has suggested in the Martinville episode by making it an experience of motion, a quality, a "continuité vivante"; also in the immediate impression of the painter Elstir, trying to render the "multiplicité confuse", the multiple unity of his first moment, in which everything overlaps everything else. The author seems to understand this first or naïve impression to be "in Bergsonian fashion" both the immediate reality and the subjective vision colored with highly personal memories.

For Proust as well as for Bergson, consciousness is found to be, before anything else, memory. "Ce que nous avons senti", writes Bergson, "pensé, voulu depuis notre première enfance est là, penché sur le présent qui va s'y joindre, pressant contre la porte de la conscience." That is expressed by Proust as "la réalité ne se forme que dans la mémoire". But not always are rememorated images retained, since, according to Bergson, the brain is not a storage of memories but only a sensori-motor center of communication for the use of present action. The process of vivid experience that evokes Proust's grandmother after her death, is formulated by Bergson: "Virtuel, ce souvenir ne peut devenir actuel que par la perception qui l'attire. Impuissant, il emprunte sa vie et sa force à la situation présente où il se matérialise".

Mr. Jaekel thinks it is Bergson who supplied Proust with the fundamental contrasting concepts of life and art, intellect and instinct, fabrication and creation, on which he based his aesthetics. Bergson points out, in *Le Rire*, that "l'art n'a d'autre objet que d'écarter les symboles pratiquement utiles, les généralités conventionnellement et socialement acceptées, enfin tout ce qui nous masque la réalité, pour nous mettre face à face avec la réalité même". For Proust too, "La grandeur de l'art véritable c'était de retrouver, de ressaisir, de nous faire connaître cette réalité loin de laquelle nous vivons, de laquelle nous nous écartons de plus en plus au fur et à mesure que prend plus d'épaisseur et d'imperméabilité la connaissance conventionnelle que nous lui substituons". For Bergson music reveals "la mélodie ininterrompue de notre vie intérieure", which is individual and personal, for "l'art vise toujours l'individuel". The author understands Proust to refer to the same idea when discussing the individual quality of every great artist, and in the case of Vinteuil "le mode selon lequel il entendait et projetait hors de lui l'univers".

Proust recognizes the authentic stamp of reality of his most vivid impressions (both of the aesthetic and memory types) by the "façon fortuite, in-

évitable, dont la sensation avait été rencontrée..." Mr. Jaekel invests this "façon fortuite" with the Bergsonian instinct, characterizing it as "instinktgegeben". The author further affirms that, in true accord with Bergson, Proust sets instinct against intellect, making truths derived by instinct superior to those arrived at through reason, — in short, relegating intellect to a subservient position. The same agreement Mr. Jaekel finds in their similar conception of habit or automatism as the opposite of creative consciousness. Both Bergson and Proust are shown to relate dream to reminiscence, and dream images to perception. Proust is shown to have drawn his notion of the multiple self from Bergson, particularly from an allusion to a dream that typifies "l'interpénétration de nos concepts à l'état de veille". Thus Swann sees himself in his dream as double; and Proust represents a multiple personality dominated by selves that are different at various times.

Finally, taking up the conception of time, the author tries to identify Proust's extratemporal experience with the *durée*. "L'essence commune aux sensations du passé et du présent", he thinks, is the inner organization of Proust's past with his present, in short, his *durée*. The *durée* is also supposed to be the time which Proust variously describes as "Temps dans lequel baignent et s'altèrent les hommes, les sociétés, les nations", "la perspective déformante du Temps", and "la force du renouvellement original du temps", which is similar to Bergson's idea that "Le temps est invention ou il n'est rien du tout". The aspect of continuity in the *durée* is expressed by Proust as "...entre lui et l'instant présent... il fallait qu'il n'y eût pas discontinuité" and "cette notion du temps incorporé, des années passées non séparées de nous". His picture of time and memory in "les hommes juchés sur de vivantes échasses grandissant sans cesse" is traced to Bergson's figure of the cone of consciousness, whose base reaches the past while its point is moving in the present.

In conclusion, the author believes to have established that the *Weltanschauung* of Proust is essentially Bergsonian, that his literary work is the story of his own consciousness, of his urge to artistic creation — expressed in the light of the philosophy of the *durée*, and that Bergson's stamp is decisively present not only in his whole ideology, but in his literary treatment and choice of expressions, as well.

In our opinion, Mr. Jaekel's study represents a not particularly new interpretation of Proust — for a good deal has already been written on the Bergsonian influence — but rather an endeavor to prove this view conclusively. It is a tenacious attempt to exhaust and correlate, to the very last detail, all possible points of similarity and contact between Bergson and Proust. However, it is this very exhaustive feature which lessens its value, since the author carries the parallels too far, beyond the field of available evidence. In fact, besides involving a few new contradictions, Mr. Jaekel's study has not broken down the basic differences between the two writers.

To make Proust's "mémoire involontaire" a merely "attentive recognition" is to misconstrue both him and Bergson. Proust's "mémoire involontaire" is characterized by spontaneity. Though in some cases it may call for an intermediate stage of voluntary effort and attention, its first and last stages cannot be entered or prolonged at will. On the other hand, the involuntary element is totally absent in Bergson's conception, which, as one knows, depends entirely on an "effort *sui generis*", and it is questionable whether it can be identified

with instinct. It is also obvious that, by its hallucinatory vividness, the "mémoire involontaire" involves a difference that cannot be minimized. Furthermore, we see no need for ascribing it to Bergson, when Proust himself, writing to René Blum, explicitly denies taking it from Bergson, though he is otherwise ready to acknowledge similar experiences by Chateaubriand, Baudelaire, and Gérard de Nerval (cf. *Le Temps Retrouvé*, v. 2, p. 82). "C'est un livre extrêmement réel", écrit-il, "mais supporté en quelque sorte pour imiter la mémoire involontaire (qui selon moi, bien que Bergson ne fasse pas cette distinction, est la seule vraie...)" (cf. Pierre-Quint, *Marcel Proust*, p. 147).

There is likewise no reason for couching Proust's aesthetic experiences in terms of Bergsonian instinct or intuition, which, in the hands of Mr. Jaekel becomes an expedient means of bringing otherwise irreconcilable features within the scope of Bergsonism. If the points of correlation here are merely an anti-intellectualistic approach in eliminating analytical reason, in abstracting cause from effect, we can find it long before Bergson in the movement of vitalism as far back as the 18th century, and later in symbolism and impressionism. Indeed, in a given way, this aspect is already present in the style of Mme de Sévigné, of whom Proust writes: "elle nous présente les choses dans l'ordre de nos perceptions au lieu de les expliquer d'abord par leur cause" (cf. *A l'Ombre*, 2, p. 75). Least of all need we infer that Proust accepts all the hypotheses, corollaries and implications involved in Bergson's philosophy, regarding the nature of motion, of matter, of consciousness or of reality.

To identify with the *durée* both Proust's extratemporal experience and his conception of time as a sort of dimension involves a striking contradiction. Proust clearly distinguishes impressions that are, as he states, "en dehors du Temps" from their opposite, from "celles qui se rapportent au Temps" (cf. *Le Temps R.*, 2, p. 101). Moreover, while an experience of timelessness is definitely not Bergsonian (cf. *L'Evolution Créatrice*, p. 392), it is also doubtful whether Proust's conception of time as a dimension may, strictly speaking, apply to the *durée*.<sup>1</sup>

It is difficult to agree with the author's allegation that Proust's interest in the psychology of dreams was due to Bergson, that it is from the latter's works that he must have taken certain commonplace dream-motifs and have derived his knowledge of the Freudian conception of consciousness (since no translation of Freud was available in French before 1920). Proust's comparison of sleep with an "accès d'aliénation mentale" is likewise unsoundly ascribed to Bergson, for Bergson himself points out the want of originality in such a commonplace comparison (cf. *Matière et Mémoire*, p. 191). Nor can we follow Mr. Jaekel when he attributes Proust's conception of music entirely to Bergson (p. 104). A more critical study of Proust's life and letters — such as is presented, for instance, in Dr. F. Hier's book on Proust and music — would have helped him to avoid hasty conclusions. But Mr. Jaekel believes that in the present study (p. 6) "alle biographische Details sind dafür im Grunde belanglos und von bloss anekdotischem Interesse".

The author likes to repeat how often Proust uses the same picturesque analogies as Bergson, to express the same views. For instance, he indicates that

<sup>1</sup> Cf. Etienne Burnet's interesting essay on "Marcel Proust et le Bergsonisme", p. 174, in *Essences*, Paris, Edition Seheur, 1929.

Proust follows Bergson in denying that reality is a motion-picture view of things. But a closer examination of the two texts compared will reveal that they convey entirely different connotations. While Bergson implies that such a view, by grasping at every moment only instantaneous stops, necessarily excludes continuity (cf. *L'Evol. Créatrice*, p. 331), Proust means that it excludes the subjective element of one's memories (cf. *Le Temps R.*, 2, p. 41).

In truth, the resemblances that Mr. Jaeckel has found hinge rather on the fact that both writers are the product of the same period; furthermore both writers deal with *similar* though not *identical* subject matter. But not only does he substitute outright Bergsonian concepts obviously different from Proustian concepts, or Bergson's terms for Proust's words whenever the latter appear to differ too much — which procedure he justifies on the ground that Proust is primarily a novelist — but he also superimposes Bergson's meaning whenever the novelist's words happen to be the same.

For fear, as he states, of "destroying the unity" of Proust's *Weltanschauung* (pp. 32; 125), Mr. Jaeckel is reluctant to take cognizance of totally non-Bergsonian elements, which he conveniently characterizes as "superficial" and which, therefore, remain unrefuted; and he fails to evaluate critically, in their proper historical perspective, such influences on Proust as are neither exclusively nor typically Bergsonian.

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#### FRENCH CLASS-TEXTS FOR NEGRO INSTITUTIONS

- I. T. P. Gagnon-Lacoste, *Toussaint Louverture; surnommé le Premier des Noirs*, Extracts, Edited With Notes and Vocabulary by Georgiana R. Simpson, Washington, D. C., The Associated Press, [ca. 1924,] XI + 139 pp.
- II. *The Poets of Haiti, 1782-1934*, Translated from French into English by Edna Worthley Underwood, Portland, Maine, The Mosher Press, 1934, XLII + 159 pp.
- III. Mercer Cook, *Le Noir, Morceaux choisis de vingt-neuf Français célèbres*, Edited with Vocabulary and Notes, New York, The American Book Company, [ca. 1934,] X + 173 pp.
- IV. Alexandre Dumas, père, *La Tour de Nesle*, Edited with Introduction, Notes and Vocabulary by T. A. Daley, Williamsport, Pa., The Bayard Press, [ca. 1935,] V + 190 pp.

Some students of modern languages and literatures have realized that there is a wealth of material written in the foreign languages about the Negro and by him. These four volumes represent a modest but important step to bring into the classroom a glimpse of that body of literature and thought that have to do with the African and his descendants. Especially is this worth while when the material depicted is so little known and at the same time so attractive as that of the Negro character and type in European letters or his contribution to the development of European history. The illuminating studies recently



made by Valaurez B. Spratlin,<sup>1</sup> Fernand Masse,<sup>2</sup> W. Napoleon Rivers,<sup>3</sup> and Mercer Cook,<sup>4</sup> attest to the quantitative and qualitative variety of this material. A visit to the 135th-Street Branch of the New York Public Library, in the Division of Negro Literature and History of which the excellent Arthur A. Schomburg Collection is a part, will convince the most skeptical of the richness of this unexploited material.

A program of this type in the schools and colleges, if offered along with the study of the masterpieces, would prove a fertile medium for obtaining a variability of reading assignments and of texts. It will also throw light on the little-known rôle that men of African descent have played in the course of Western intellectual history. These four volumes will help to meet the problem of finding suitable material for such a presentation.<sup>5</sup>

I. The interest of this life of Toussaint Louverture is unquestionable. For, as the editor states, if stories of the life and deeds of Napoleon Bonaparte may instruct and interest our youth, surely there ought to be counsel and inspiration for them in the historical sketches of the Corsican's unique contemporary. Henry Adams, in his *Political Essays*,<sup>6</sup> has already shown how intimately the history of the United States, in the last decade of the 18th century, was involved with the dynamic Toussaint and the fate of *Saint Domingue*. The text should prove very useful to students of language and literature as well as to those of history.

The Notes in Dr. Simpson's edition could have been a little more copious. Names such as Raynal, Grégoire and Julien Raymond deserve adequate footnotes, since they were among the most active Negrophiles of the French Revolutionary period. The last mentioned was one of the leading Negro political economists and statesmen of the era. In spite of this omission and a few errors in print, we do not hesitate to recommend this text as a suitable introduction to the study of the life and career of this remarkable man — Toussaint, *le Premier des Noirs*.

II. Mrs. Underwood's collection represents a wide selection of Haitian poems, written over a period of 150 years. The colorful verses of Oswald Durand or those of Etzer Vilaire have not lost very much of their form and feeling in translation. Among the contemporary poets, Emile Roumer and Jules Roumain are the best. Their verses sparkle with delicacy of taste, force and unrestrained emotion. The translator has contributed richly to the creation of a sympathetic and cultural interest in, and understanding of, things that are Gallo-African. She has also demonstrated, by her judicious selections, that the

<sup>1</sup> "Juan Latino, Slave and Humanist", *The Crisis*, 1932, p. 281. Latino flourished in the full bloom of the Spanish Renaissance. He was eminent as scholar, teacher and humanist. His book of Latin verse, published in 1573, is very rare. There are only two copies in this country: The Boston Public Library owns one, and the Schomburg Collection, the other.

<sup>2</sup> "The Negro in French Literature", *The Journal of Negro History*, July, 1933, pp. 225-245. An informative, but very incomplete survey.

<sup>3</sup> "Plácido", *Opportunity*, March, 1933, p. 86. A short essay on Cuba's great 19th-century lyricist and his contribution to Hispanic literature. Plácido's real name was Gabriel Concepción de Valdés.

<sup>4</sup> Cf., the preface to *Le Noir* where the editor calls attention to this question.

<sup>5</sup> Although Mrs. Underwood's edition is in English translation, it may be used with some profit in classes of general literature.

<sup>6</sup> "Napoleon I and St. Domingo", New York, Scribners, 1891, pp. 122-177. A scholarly and well-documented indictment of Napoleon in his relation to Toussaint and *Saint Domingue*.

notion of *race* is no barrier to fine craftsmanship in art or to a vital and progressive culture. We hope that Mrs. Underwood will publish these poems in the original and so make them available to French language-classes.

III. *Le Noir* is the only work of its kind. "The teacher of French who desires to see an occasional black face among the Perrichons, Poiriers and Colombas, who invade his classroom, will welcome the publication of *Le Noir*." The edition may be used very profitably in classes of social history as well as literature. The selections cover a wide range of topics — political speeches on the subject of slavery, essays concerning Negroes of distinction, excerpts of stories from Daudet, Voltaire, Loti, etc. The notes are very copious. No teacher or student of French, especially in the classroom of a Negro school or college, should omit this text from his library.

IV. Those students and teachers interested in the French Romantic drama will be delighted to hear of the publication of Dr. Daley's edition of Dumas' *La Tour de Nesle*. A study of the development of French drama would be incomplete without some knowledge of this very successful play. As a school-text it should find favor, since it is the first time that the play has been edited for American students. Furthermore, Dr. Daley has traced in his Introduction the source of the popular 14th-century legend of the gloomy "Tower".

*La Tour de Nesle* was presented for the first time at the Théâtre de la Porte-Saint-Martin, May 29, 1832. It was a part of that sudden revolution that took place on the French stage in the third decade of the 19th century, when the French theatre broke loose from the influences of the "grand style" of the preceding century. Dumas was in the vanguard of the new literary and social development. Dr. Daley, in the preparation of this new edition, has described the part that Dumas played in the entire Romantic upheaval. The editor has placed his ample notes at the bottom of the page, a departure from the usual. Although there are a few misprints, especially in the vocabulary, these flaws do not mar the excellence of the work.<sup>7</sup> So far as this writer knows, no texts of this kind are available for the other foreign languages. The time has come when the Negro teacher of modern languages must exploit this wealth of material and make it available to the public at large. Students should become acquainted with the contribution of Negroes to European literature and history, and, in turn, with what has been said about Negroes by European writers.

In projecting a program of this kind one runs the risk of being accused, by some otherwise well-meaning persons, of preaching a doctrine of "race" philosophy. We hasten to plead not guilty. Why should not the Negro of the Americas, who collectively forms the *élite* of the descendants of Africans in the New World and who has contributed very positively to the formation and development of Western culture and civilization, make note of, and be seriously concerned with, this contribution? Certain universities and institutions in this country maintain centers of foreign culture in order that the different "racial" groups, of which their membership is composed, may find materials for the investigation and appreciation of the history and literature of the country of their respective ancestors. Notable among these institutions are the foreign culture centers at Columbia University and the more recent addition to the Louisiana State University of the "French house", a chateau-like structure that will be

<sup>7</sup> See also, Lamartine, *Toussaint Louverture*, edited by G. Raffalovich, New York, The Century Co., 1931.

the center of activities for the Romance Languages Department. Since the University is in the heart of the Louisiana country, the school stresses the study of French literature and French culture.<sup>8</sup> The Mexican government has recently established a library in a city of Texas, where the Mexican population is large, in order to house materials for the instruction and entertainment of its Nationals and those interested in its culture. Certainly, it is not too much to ask Negro colleges and institutions to take note of these developments.

The day is not very far distant when courses such as that given by Dr. James Weldon Johnson, Visiting Professor of American Literature at New York University, on the subject, *Negro Contribution to American Art*, will find their way into the curricula of our great American universities. We hope that other institutions of learning will find it both socially expedient and intellectually profitable for the advancement of the arts and sciences to invite scholars, white or black, for the special purpose of giving courses or lectures illustrating the important and unique note that the Negro *per se* and the Negro character have added to European and American patterns of culture.

A fine beginning is being made in the classrooms of some Negro schools and colleges.<sup>9</sup> The Negro has been the object of many studies at certain universities in this country.<sup>10</sup> There is, however, much more which can be accomplished than has been achieved. Some are already at work on the life and works of Privat d'Anglemont, the well-known 19th-century French mulatto poet and short-story writer, friend of Hugo and Dumas; on the literature of early Haiti; and, on the life and works of Abbé Henri Grégoire, philanthropist and lover of men of all colors and creeds, first historian of Negro letters and arts.

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#### BELGIAN CHRONICLE

CHARLES-JOSEPH DE LIGNE,

PRINCE OF COSMOPOLITAN EUROPE (1735-1814)

*Annales Prince de Ligne*, Brussels, Société des Amis du Prince de Ligne, 1920-1935, Vols. I-XVI.

The 18th century, the age of cosmopolitanism, produced in Belgium a fine example of its international spirit, — Prince Charles-Joseph de Ligne, who has been called the "supreme flower of the Walloons", and the "Prince of Cosmopolitan Europe", and in whose mind was reflected the image of the entire European culture and politics of his period. He was born in 1735, and the bicentenary of his birth was celebrated in Belgium in July, 1935, by a Congress of scholars gathered from all over the world, under the presidency of the late venerable Belgian historian, Henri Pirenne. The Congress was followed by official festivities in Brussels as well as at the famous Château de Belœil, the family estate of the de Ligne's which, in spite of the vicissitudes of several wars and con-

<sup>8</sup> For a survey of the French literature of Louisiana see Edward Laroque Tinker, *Les Ecrits de la Langue française en Louisiane au XIXe Siècle, Essais biographiques et bibliographiques*, Paris, Champion, 1932, 502 pp.

<sup>9</sup> Especially at Howard University, Washington, D. C.

<sup>10</sup> The University of North Carolina is in the vanguard of this new development.

quests, happens to have remained almost intact through several centuries. The Congress and the celebration were, in a sense, also a homage rendered to a modest, but persevering and painstaking scholar, Mr. F. Leuridant, Secretary of the Belgian Academy, who, more than any other investigator, has been the center of the recent de Ligne studies, and, with the late Henri Pirenne, its indefatigable animator. He has been called quite appropriately "le secrétaire posthume du Prince de Ligne."

For 15 years Mr. Leuridant has been publishing a number of studies on the "Prince charmant" or his environment, such as *Une Education de Prince au XVIII<sup>e</sup> Siècle: Charles-Joseph de Ligne*; *Le Prince de Ligne, Madame de Staël et Caroline Murray*; *Lettres intimes du Chevalier de Lisle au Prince de Ligne*; *L'Abbé Pagès et ses Chansons*; an edition of de Ligne's *Journal de Baudour ou l'Esprit de la Campagne*; *La Bibliothèque du Château de Belœil*; etc. In collaboration with the *Société des Amis du Prince de Ligne*, — founded on the very eve of the World War, on July 27, 1914, — other editors have republished works by the Prince de Ligne in order to complete our view of his literary stature and to elucidate Belgian literary life in his day. Among these we notice (lack of space forbids a complete enumeration) de Ligne's *Lettres à Eugénie sur les Spectacles*, edited by the well-known Belgian scholar, Gustave Charlier; the *Lettres à la Marquise de Coigny*, issued by Henri Lebasteur; the *Préjugés militaires* and the *Fantaisies militaires*, published by Baron de Heusch; the *Poésies dites et inédites du Prince de Ligne*, due to the care of Count Ernest de Ganay and Prince Charles-Adolphe Cantacuzène; the *Mémoires*, with notes by Eugène Gilbert; etc.

Besides these works, the *Société* and F. Leuridant have been issuing, since 1920, the extremely valuable *Annales Prince de Ligne*, a periodical collection of studies on his works, his life, his friends, his surroundings and contemporaries. These investigations have notably enriched our knowledge of this complex, charming, disconcerting and admirable, superficial and yet sensitive and genial wit, who was too much of a *grand seigneur* to be a mere dutiful author, too deeply intelligent and high-minded to be a mere dilettante, and too much of a fundamental artist to be only an aristocrat writing his colorful memoirs.

From 1774 to 1811, the Prince de Ligne published a series of 34 volumes, which were gathered together, later on, under the somewhat general title of: *Mélanges littéraires, militaires, et sentimentales* (Vienna and Dresden, 1795-1819), and he left enough unpublished MSS to fill another set of miscellaneous works.<sup>1</sup> Brilliant and spontaneous, without any attempt at a "literary" style, he wrote with the vivacity he displayed in his own conversation, which made him one of the admired wits of his period; and some of his letters may be placed beside the best of Voltaire. No doubt, he belonged to an epoch now dead and gone, alien to our more strenuous habits of mind, to our fiercer economic and nationalistic struggles. He was the very incarnation of those few decades that preceded the French Revolution, during which the higher classes of Europe, for a fleeting moment, formed an intellectual unit, which was doomed to be broken up by the surging forces of democracy, by wars and conflicting nationalisms.

No country, no way of thinking, was alien to him. He wandered through the nations: from Belgium to Holland, from Austria to France, from France to

<sup>1</sup> See also H. de Backer, *Bibliographie du Prince de Ligne*, in the *Annuaire de la Société des Bibliophiles et Iconophiles de Belgique*, 1915.

England and Sicily, from Sicily to Germany, Poland or Russia, with a sympathetic curiosity, with an unprejudiced mind, with an unchangeable gaiety, which made him, we may say, one of the first "Good Europeans" whom Nietzsche selected as the precursors of the Man of Tomorrow. "I have six or seven fatherlands", he said, "Flanders, France, the Holy Roman Empire, Austria, Poland, Russia, and almost Hungary." And, no doubt, he meant "fatherland" here in the spiritual sense. He was enough of a "European" to be proposed as a candidate for the throne of Poland, where he was granted extraordinary citizenship. In practice, the amiable Prince, who adored the Walloon dialect of the village-girls, who wrote in French, who commanded in German, who addressed the Polish Diet in Latin, who read Italian by preference, who spoke Spanish, and studied the Illyrian and Balkan languages, who defended the Jews and asked that Palestine be returned to them, was not a slave to any narrow nationalist boundaries, either of countries or of the mind. He was international without being an internationalist, a cultured cosmopolitan in a Europe superficially unified by the French culture of its ruling class.

It is, then, not astonishing that this international-minded eclectic was at heart a partisan of a general European reconciliation, a precursor of the ideas on which are based not only the League of Nations, but the far-off dream of a United States of Europe. To Frederick the Great he suggested the unification of all Protestant sects, and to Frederick-William III he proposed the foundation of a greater Germany, including all countries of Germanic speech. But that was only part of his ideological program. He believed in other wide national and yet united groups, — the unity of the Latin and of the English-speaking nations. He expounded general disarmament and the creation of an international police-force for the maintenance of peace.<sup>2</sup>

There are no deep dramas, no tragic overtones, no Romantic exaltations in the life of the Prince de Ligne, — this contemporary of Rousseau, of Bernardin de St. Pierre, this friend of Mme de Staël. He was far from being a wild-eyed Romantic with a flowing troubadour mane. His was, at all times, a mind of cool lucidity, — fearless and decided in the field of thought as he had been on the battlefield. But he remained an instinctive creative writer, whose greatest productivity dates from his last years. However, we may say that his best work of art is the work that he has not written, — his life.

The spectacle of his life offers a strangely varied panorama. As a young and ebullient captain of his father's regiment, composed of Walloons, he partook with enthusiasm in the Seven Years' War against Frederick II of Prussia. Brave, and impatient with the mediocrity of the high Austrian generals, he went to the defense of the Empress Maria-Theresa, then assailed by several powers, with the chivalry of a knight of ancient times, and he was soon rewarded by being sent to the Court of France to announce the victory of Maxen. This opened his career at the Courts of Europe. He met Louis XV, cold and reserved, and Madame de Pompadour, who was entirely too involved in political schemes and plots which seemed to him far too mediocre and too short-sighted.

From then on begins his reign as the Prince of International Good-Will. He became the friend of his former enemy, Frederick II of Prussia; he travelled

<sup>2</sup> Cf. M. Oulicé, *Le Cosmopolitisme du Prince de Ligne*, [1926], pp. 67-68.



with the Empress Catherine II to Southern Russia; he became the most intimate counsellor of Joseph II of Austria, — and at the Court of Louis XVI of France, he was for years the arbiter of all elegances, who sat in adoration before Marie-Antoinette, whom he declared "too great a princess to be loved, but not too great to be adored."

But, besides these sovereigns around whom this great *charmeur* centered his diplomatic activities, he became easily the intimate of most of the outstanding authors of his time. He could be called "l'enfant chéri des Muses." His *liaison* with the actress, Angélique d'Hannetaire, — whose father was the director of the French theatre at Brussels, — allowed him to form on his estate of Baudour a literary circle of his own, where some of the best-known authors of the pre-Revolutionary decades were magnificently entertained: Abbé Delille, the international critic, de la Place, the composer Grétry, etc. Also in Paris he was an esteemed guest at literary gatherings: on Saturdays he would visit the drawing-room of the Marquise du Deffand and on Wednesdays that of Mme Geoffrin, — that "quartier général des Encyclopédistes" — where he met Diderot, d'Holbach, Saint-Lambert, Marmontel, Crébillon  *fils* , Gentil-Bernard, etc. Voltaire received him at his Château de Ferney; Beaumarchais was among his friends; Mme Favart, whose husband, the playwright, he had met in Brussels, gave suppers at which he met the now forgotten celebrities of the day: Baculard d'Arnaud, Abbé Voisenon, Dorat, Barthes, Cubières, etc. He knew all the wits, the writers and the hangers-on, — and he liked most of them, even Casanova, to whom he suggested the writing of his famous *Memoirs*. His most marked antipathy was directed to Chamfort, "cet homme amer et présomptueux", and one of his greatest veneration to Jean-Jacques Rousseau, whom he went to visit in his garret, and to whom, in 1770, he offered a free sojourn at his estate in Fagnolles.

At his magnificent residences of Belœil and Baudour, he staged comedies by the principal 18th-century authors, or those composed by himself or his "private poets." He developed the beautiful gardens of his castles after the fashion of Classic, English or pseudo-medieval gardens then prevailing. He built in Belgium an estate that, in magnificence and extent, rivalled the gardens at Versailles of Louis XIV in all his glory. By the end of his career, it was Mme de Staël who published an anthology of his works, *Lettres et Pensées du Prince de Ligne*, and presented him to the pre-Romantic public. He became truly the prince of international Europe, — of that Europe which, just preceding the French Revolution, was deeply permeated with that transient French-international and aristocratic culture, which he represented at its best.

But soon the sweeping waves of the democratic revolution were to submerge the society to which he belonged. In 1789, Belgium rebelled against its Austrian ruler, and declared itself a republic, — which lasted only one year. Soon the republican armies of France invaded the country, and Charles-Joseph de Ligne became an emigrant at the Court of Vienna, where he lived for 20 years in straitened circumstances. Deprived of his Belgian estates and of most of his income, he nevertheless heroically played the rôle of the impoverished nobleman, critical of the imperial Austrian government that did not sufficiently recognize his services.



He saw rising the great genius of Napoleon, whom he, as a descendant of a family dating back to the Crusaders,<sup>3</sup> at first regarded as an upstart, but to whom he very soon paid a tribute of admiration as an elemental force of genius. He was present at the meeting of Goethe and Napoleon, and he has left his impressions of this man of destiny in a volume entitled: *Ma Napoléonide*, which testifies to his admiration of this victorious ruler. In fact, all through his life, we may say that de Ligne revered the hero, whether that hero was his opponent or his friend. The two sovereigns whose eulogy he has most feelingly pronounced were the ones with whom he was in direct opposition: Frederick II of Prussia, and Napoleon of France. His hero-worship was quite international. He was able to see the great man outside and above the country which he represented. It was the heroic that aroused his admiration in friend and foe.

He stated: "I detest people who always seek a motive of self-interest in a beautiful action and who have difficulty in believing in its disinterestedness. It is admirable, in my opinion, to *admire* whenever I find something that deserves to be *admired*. I hasten to do so, the more that it seems to me that through this I vivify my own existence. I am happy because one of my fellow-men has accomplished a great deed."

It is from this point of view, — which strangely enough reminds one of the attitude of a modern Belgian poet, Emile Verhaeren, who exclaimed: "Admire one another," — that he could embrace in one single enthusiastic approval Frederick II, Catherine the Great, Voltaire, Rousseau, Wieland, Goethe and Napoleon. To his Belgian people, the Prince de Ligne was a good over-lord, who took a sincere interest in the life of the ordinary man, who organized splendid festivities, who was generous and open-handed, and who, in his love of the arts and the pleasures of life, represented the epicurean temper of the country with artistic perfection. He was the artist of life itself. None of his writings represents the essential artist he was *personally*. In his princely domain of Belœil, in the midst of harmoniously organized gardens, he offered exquisite esthetic spectacles combined with the best of fare for which the Netherlands remain renowned. He was like a wanderer in a garden who picks the most glorious flowers only to compose a garland of variegated colors with which, at night, he would crown himself like a singer of the happiness of life. The art of *living*, greater than the art of *writing*; the art of *being* an artist instead of producing artistic works, the art of converting one's very existence into a work of art, — that seems to have been, beneath all his apparent superficiality, the true ideal that the Prince de Ligne pursued.

"Only those who have lived *before* the Great Revolution have known all the sweetness of life." His magnificent existence was swept away by the great revolutionary tides; and when he emerged into the Napoleonic epoch, he was a man 80 years of age, still spirited, still hopeful, still admired, but clearly out of touch with the new epoch into which he had — *survived*.

We may sympathize, or we may not, with the revolutionary currents that overthrew his fastuous existence, but we may recall the last years of melancholy that closed this active life, when this former international ambassador at large to all European Courts was an unobtrusive citizen of Vienna. We may recall the image of the disillusioned Prince de Ligne at the even-fall of his life.

<sup>3</sup> Wauthier, Sire de Ligne, was present at the siege of Ptolemais and died after 1229.

In his *Lettres à la Marquise de Coigny* he has described how, years before, he had become aware of the nothingness of life, of glory, pleasure and power. One night on the heights of Cape Parthenizza, in the Crimea, the Prince saw the evening shadowing over the treacherously calm waters of the Black Sea. He began to reflect on the civilizations that had flourished there from the Crimea to Constantinople; on all the races, — Greeks, Turks, Christians, and Slavs, — who had navigated along these coasts; on all the armies that, since pre-historic times, had marched over those hills; on all the diverse kingdoms that had flourished there and held their triumphal festivities in the castles of which the ruins covered the crumbling peaks. Wave after wave of humanity had surged up and had disappeared just as each wide wave of the sea drowns and submerges the preceding one. He had asked himself who *he* was and what *he* was in this succession of eternal change and destruction. A mere crest of foam on a wave among thousands of waves and thousands of generations? What could be the meaning of the civilization to which he belonged? Everywhere he was surrounded by the ruins that inexorable time accumulates, — the ruins of the handiwork of man, — and he listened anxiously to the silence that had succeeded the beatings of their millions of stilled hearts. "I think of the nothingness of glory, I think of the nothingness of ambition", he wrote. And the night grew deeper, the Tartars drove their herds of sheep indoors; from the minaret of a nearby temple a melancholy prayer descended like a plaint, and, lost in his thoughts, the Prince rode into the dark recesses of the valley and of the night. Such a crisis of the "sublime", such an awareness of the ultimate *nihil* of human glory, was rare with the smiling Prince, — and yet it foreshadowed his solitary end.

It may, perhaps, be fitting to recall the last scene of his life in Vienna, just after the downfall of Napoleon. At his last hour, his family and friends gathered around his bed. In his delirium, he suddenly jumped up, took hold of his sword and, imagining that he was again the young officer in the service of the Empress Maria-Theresa, as he had been 60 years before, he cried out: "Forward Belgium, and long live the Empress!" After this supreme gesture of gallantry, he fell dead. And perhaps he died as he had wished, with a flourish of loyalty, with a flourish of bravery and gallantry. A few days before his death, he had stated to the international congress assembled at Vienna that he would like to offer a *novel* spectacle, — "the spectacle of the burial of a Marshal." His wish was fulfilled.

We like to think of this brilliant and many-sided international mind as one that was essentially Belgian. What we may discover in him as in harmony with the Belgian tradition is his almost passionate love of the arts, his generosity in admiration, his unbending courage in adversity, his chivalry to friend or foe, his persistency, even his obstinacy, once he had to confront the dictates of destiny.

To our generation with its international preoccupations, the Prince de Ligne stands out as the actual example of the international mind, — a mind that could absorb and harmonize diverse cultures and use all of them as a spring-board for greater personal intellectual achievement. Free from prejudice or national narrowness, he represents to us one of the clearest examples of the intellectual who,

although devoted to the country in which he found his roots, remains in the spiritual sense a citizen of the world.

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Tome XVI of the *Annales Prince de Ligne* which has just come off the press, contains, besides a number of new studies on the "Prince charmant", an account of the Bicentenary Celebration in Belgium, July 27-30, 1935, at which many countries were represented. France, of course, was in the lead; the United States was represented by the Institute of French Studies, the Belgian Institute in the United States, the ROMANIC REVIEW, the Smithsonian Institution, the College of the City of New York, etc. A statue of the Prince de Ligne in the Park of the Palais d'Egmont was presented to the city of Brussels.

Among the numerous papers read at the Congress for the study of 18th-century literature in Belgium, we may mention Major Fr. Delvaux's *La Formation militaire du Prince de Ligne*, Vicomte Charles Terlinden's *Le Prince de Ligne et les grandes Guerres de son Temps*, and Dr. Ernst Benedikt's *Les Lettres du Général Comte de Grünne au Prince de Ligne*, which stress a much neglected side of de Ligne's manifold personality,—his outstanding value as a strategist and military leader. Septime Gorceix, in *Le Mémoire sur Bonneval-Pacha publié par le Prince de Ligne et ses curieuses Sources*, demonstrates that this historical account is not an original work of de Ligne, but is based on a MS which he received from Count d'Antraigues, who, after a checkered career, became, about 1790, a secret agent paid by several Courts and was mysteriously murdered in England probably for the compromising documents in his possession. É. Clavery's *Le Prince de Ligne et Miranda avec Catherine II à Kiev et en Crimée* links up the international Prince with an international adventurer, Francisco de Miranda, who was then a colonel at large of the Spanish army and travelled with Catherine II through the Crimea. Good use has here been made of the recently published *Archivos del general Miranda*. The international relationship of de Ligne's work is represented by such articles as Comtesse Jean de Pange, *Madame de Staël et le Prince de Ligne*; F. Roz, *Le Prince de Ligne et l'Universalité de la Langue française*; É. Chapuisat, *Le Prince de Ligne et la Suisse*; H. Perrochon, *Un Ami suisse du Prince de Ligne, le général Frossard*; and Alois Kubicek, *Un Biographe tchécoslovaque du Prince de Ligne, Jean Ritter de Rittersberg*. On the moral aspect, we may mention Marthe Oulié, *L'Esprit des Femmes vu par le Prince de Ligne*, and Paul Champagne, *Le Prince de Ligne moraliste*. Comte Ernest de Ganay's *Le Prince de Ligne Amateur et Ecrivain de Jardins*, J. M. Van de Venne's *Z. H. Prins Charles-Joseph de Ligne, Graaf van Amsterade en Geleen*, Martin Lunssens' *Sur la Musique nouvelle de "Colette et Lucas", comédie du Prince de Ligne*, and Henri Lebasteur's *Le Prince de Ligne et la Langue française*, complete the studies presented in this volume. It is also of interest to note that a new biography of the Prince de Ligne has just appeared in German: Ernst Benedikt, *Karl-Joseph Fuerst von Ligne. Ein Genie des Lebens, mit eine Vorrede von Franz Werfel*.

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ITALIAN LITERARY QUARTERLY  
TREND OF CONTEMPORARY ITALIAN LITERATURE

In which direction is the cult for literature turning? It is a foregone conclusion that interest in contemporary creation is visibly on the wane. Italy, alone, does not suffer from this organic disturbance. One needs but to look beyond the Alps to find similar conditions. Where is that feverish interest that not so long ago the public in Italy showed toward literary production? Think of the stir that the novels of Fogazzaro, Verga, D'Annunzio created. And, if this interest is vanishing what are the deducible factors? Has literary creation become less potent? Or could one dare, at this moment, to inject the sinister charge that literary formulae are in some degree alienating the public? Or, could it be said also, that the public, by and wide, subjected to life's more accelerated tempo, has yielded rather to the pleasurable rhythm offered by sports, the automobile, the cinema, and the radio? How much subversive influence can be attributed to these factors is disputable, yet to make light of them would seem unreflective. The public in general has, perforce, not only failed of late to renew reasonable interest in literature, but it has actually showed impatience in regard to certain genres which, in the past decade, have leaned toward the complex side. Before proceeding with this discussion it would obviously be better to qualify the definition of general public. Granting that the intellectuals set off the standard for literary consumption, it follows that the public rallying about this standard falls into various classes, — the well-educated, the quasi-intellectual and the individual of moderate instruction. It could be said that the man of education, or the quasi-intellectual, reads for whatever enlightenment and esthetic enjoyment he can extract from a literary creation, whereas, the man of limited instruction reads principally for enjoyment. No inclusion is made in the foregoing groups of the type of person whose elemental education and moral standard do not elevate him beyond the possibility of reading the putrid and infectious trash expressly written for him. The intellectual, then, who constitutes a negligible minority, is the only one who may be considered a staunch and steady customer of literary creations. The other categories of readers, not having this deep-rooted affinity for literature, may increase or decrease their support variably with the external influences and the internal changes in the criterion of artistic creations. It must be said as regards criteria, that, in the past 15 years or so, they have not been conducive to production of universal appeal. Rather the appeal has been limited to a sort of intellectual aristocracy. In point of fact, the complex and paradoxal element in contemporary creation has definitely tended to alienate its general public. When a literature becomes too introspective, too moody, too analytical, or, if you will, too metaphysical, is the public to be condemned if it reads less and turns more towards sports, the cinema, the radio during its leisure hours? Contemporary literature had better look to a more composite structure, assume a loftier objective. It should offer less problems, less cerebration, but more dignity, more esthetic values, and, if one may be so bold, it should offer more interest. Otherwise contemporary literature runs the risk of estranging even the more intelligent type of reader. Obviously, the world economic crisis and political unrest are also disturbing factors, yet, constituting as they do a com-

mon denominator throughout the world, they can summarily be dispensed with in the present discussion. Whither this literature of ours? This is indeed a provocative question, — one that only history perhaps will answer ere another generation goes by.

#### THE CARDUCCI CENTENARY

The past literary season was accentuated by elaborate celebrations of the Carducci centenary (1835-1935). Despite the fact that this lion-hearted classicist has fallen somewhat into the discard among Italian intellectuals, under the contention that his fame has surpassed his genius (for this argument, see Papini's latest essays mentioned below), he has had, and still has, a vigorous and enthusiastic following. His name and creation have assumed renewed importance *vis-à-vis* of the fact that the Fascist régime sees in him a poet consonant with the ideals of modern Italy. Let it be recalled that his creation embodies the aspirations for a strong and vigorous Italy, politically and culturally: Italy needs but to look back into its glorious history for its lessons to emerge enlightened and vitalic. Parallely, the aspirations of Fascist Italy (considered from a philosophical point of view) are to emerge in a strong and dignified nation worthy of her splendid heritage and noble traditions. Bearing in mind that these reciprocal aspirations constitute the emotive factors, small wonder then that Fascist Italy should hail Carducci as her own and find justification in the widespread celebrations in his memory. The commemorative festivities, regardless of the values one may attach to them, have been productive of an impressive number of volumes on the poet, notable among which are Giovanni Papini's study, *Grandezze di Carducci* (Vallecchi, Florence), and a volume, which contains an exhaustive and scholarly introduction, *Prose Scelte* (Zanichelli Editore, Bologna) under the joint authorship of Lorenzo Bianchi and Paolo Nediani. Both these volumes will be discussed in the next issue of THE ROMANIC REVIEW.

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#### SHORTER RUMANIAN BOOK-NOTES

N. Iorga, *Orizonturile mele, O viață de om, așa cum a fost*, vol. I: *Copilarie și tinerețe*, vol. II: *Luptă*, vol. III: *Spre înșeninare*, București, Editura N. Stroilă, 1934, 319 + 315 + 256 pp.

Prof. N. Iorga's autobiography *My Horizons, A Man's Life Such as it Was*, is a frank confession by the author of the numerous difficulties he encountered in his long and fruitful career as an historian, statesman and man of letters. The miraculous rise of the poor orphan, of noble ancestry, is due chiefly to his titanic efforts. In his first volume, *Childhood and Youth*, he notes every failure and the sad existence of the penniless student he was. And the bitterness and revolt are still ringing in his accurate account. The following two, *Struggle and Towards Serenity*, are now pages of the history of Rumania, of its scholarship and literature.

Mihail Sadoveanu, *Locul unde nu s'a întâmplat nimic*, București, Editura "Adevărul", [1934], 240 pp.

In his early *Floare ofilită* (Withered Flower, 1905) Mihail Sadoveanu gave a picture of drab provincial life. It was his second attempt in the novel at a time of novel-deflation. (Today one hears violent protests against its inflation: the novel has become an industry, the publishers are dumping it on the book-markets, efforts are being made to reinstate the short story, etc.) Sadoveanu's critics objected to *Withered Flower* since, they claimed, there was no action in it. The heroine, they argued, literally withered in a vacuum. To answer these objections, Sadoveanu publishes, almost three decades later, *The Place Where Nothing Happened*, in which he resumes the same motive as in *Withered Flower*, pointing out this time in the very title that "nothing happened" in the tiny Moldavian town. Yet in this story the master of Rumanian prose has skillfully introduced a potential drama which escapes notice by the conglomeration of simple townspeople among whom vegetate the few "upper-class" elements. Solely the heroine knows her disaster; and the reader discovers it at the very end. By this time, however, the book is closed.

Liviu Rebreanu, *Răscoala*, Roman, Ediția II, București, Editura "Adevărul", 1935, 499 pp.

The peasant revolt of 1907 is told in the chapters of Liviu Rebreanu's latest novel. The author's method of chronicling the events as reflected in his representative characters, succeeds in reviving those grim Spring days when the villagers lost their proverbial patience and shook the country to its very foundations. Rebreanu proceeds leisurely and methodically to unroll a film rich in types and incidents. His realism is gruesome at times, but what else can one expect of a revolution? Unquestionably, the work is of a very high quality. There are already renderings of some of Rebreanu's novels into French, English and other languages. When translated, *The Revolt* is destined to win international recognition.

Gala Galaction, *La Răspântie de veacuri*, Roman, vol. I & II, București, Editura "Cultura Națională", 1935, XVI + 182 + 363 pp.

A lecture on John Stuart Mill is the peg on which Gala Galaction hangs his autobiographical novel, *On the Crossroad of Centuries*, (the years 1898-1900), in which are shown the struggles of a generation of writers. "When my story is finished (since my heroes have still much to suffer) you will have the fresco of the youth of a poet who is saved from the mangle of bohemian life, the slavery of the coffee-house, the entreaties of the demons in his own heart and the insane asylum, solely because he had had the good fortune to establish for himself an early home." The brilliant author, who is a priest of the Christian Orthodox Church, has a message to convey to the young.

M. Sevastos, *Aventurile din Strada Grădinilor*, Roman, București, Editura "Adevărul", [1934], 230 pp.

In the ancient Moldavian capital, Jassy, there is a Gardens' Street in which the author spent a few years, previous to the World War. There he studied his neighbors and noted their doings, which form the content of this book. The



principal character, however, is the street itself, around which revolve the various species of the human race. M. Sevastos, who possesses an incisive style, succeeds in rendering the atmosphere of the place and epoch.

Ion Agârbiceanu, etc., *Nuvela inedite*, București, Editura "Adevărul", 1935, 478 pp.

As a reaction against the overproduction of the novel, the publishing house *Adevărul* offers this collection of short stories by Ion Agârbiceanu, C. Ardeleanu, I.A. Bassarabescu, H. Papadat Bengescu, Ludovic Dauș, Sergiu Dan, Ion Dongorozi, Mircea Eliade, Gala Galaction, Anton Holban, C. Manolache, Gib Mihăescu, I. Peltz, Camil Petrescu, Victor Ion Popa, Liviu Rebreanu, M. Sadoveanu, Alexandru Sahia, Mihail Sebastian and Mihail Sorbul,—all representative authors of contemporary Rumania. Rumanians excel in the short story; and we find in English as well as in other languages translations of masterpieces by Caragiale, Creangă, Sadoveanu, etc. This anthology presents new material of superior quality.

Gheorghe I. Brătianu, *File rupte din Cartea războiului*, București, Editura "Cultura Națională", 1935, 181 pp.

The pages "torn from the Book of the War" are Gheorghe I. Brătianu's notes written during his adolescence. The son of Ion I. C. Brătianu, the statesman who guided the destinies of Rumania during the War, has interesting details to relate, among which stands out "Aug. 8, 1916", the day when he went from the family estate, Florica, to Bucharest with his father, who was hastening to the capital to declare war. The author, who is a leader of his father's National Liberal Party and Professor of History at the University of Jassy, possesses a style which should decide him to cultivate the letters more assiduously.

G. Călinescu, *Opera lui Mihai Eminescu*, vol. I, București, Editura "Cultura Națională", [1934], 222 pp; vol. II & III, Fundația pentru Literatură și Artă "Regele Carol II", 1935, 329 + 324 pp.

In 1932 we reviewed G. Călinescu's *Viața lui Mihai Eminescu*,<sup>1</sup> a solid biography of Rumania's national bard, the creator of its lyric language, whose influence is felt in many spheres and even in the political philosophy of that country. Călinescu continues the analysis of the poet's works in these three new volumes, which will be followed by two more. In the first tome the biographer gives Eminescu's theoretical and practical philosophy, in the second an account of his culture and, finally, in the second and third, the descriptions of his complete works. The coming books will place Eminescu "in time and space" and sum up, by a critical survey, the master's *opus*. This contribution throws new and valuable light on the constantly growing Eminescian field.

Tudor Arghezi, *Cărticică de seară*, București, Editura "Cultura Națională", 1935, 96 pp.

Rumanian criticism is divided into two antagonistic factions concerning Tudor Arghezi. To the one he is another Eminescu, to the other an ephemeral poet, doomed to oblivion as soon as the vogue of his notations is over. Neither

<sup>1</sup> See ROMANIC REVIEW, XXIII, 1932, pp. 363-64.

group gives an impartial appraisal of Arghezi, who is a master of his art and whose immortality is not the immediate problem. In *The Little Evening Book*, Arghezi sings of the joys of family-life, intimate communions with nature, beasts and insects, the vegetable-garden, yet in his own mood, with

"at least a stub of rainbows,  
at least some lint of horizons,  
a little innocence, a little farness. . ."

It is a scherzo addition to his rich symphony of verse.

Charles Baudelaire, *Flori alese din "Les Fleurs du Mal"*, traducere în versuri din limba franceză de A. Philippide, cu un portret inedit al lui Charles Baudelaire de Th. Pallady, București, Editura "Cultura Națională", [1935], 106 pp.

The translator of some of Baudelaire's works, A. Philippide, is himself a poet of impeccable form, and he has succeeded in rendering 22 poems of the French master into approximate Rumanian versions. It is a satisfaction to note the growing cult for Baudelaire and the efforts to interpret him faithfully. Yet, by comparing the French with some of the translations, we regret that Philippide introduces strange elements into the original, as for instance in *Frumusețea (La Beauté)*: "In trupul meu o doină de piatră 'și toarce cântul'" (In my body a *doina* of stone spins its song) for "Je suis belle, ô mortels! comme un rêve de pierre". The words *doină* (typical Rumanian lyric) and *toarce* ('to spin or purr') are as disparate in Baudelaire's art as a Rumanian village and Paris.

Camil Baltazar, *Întoarcerea poetului la uneltele sale*, Poeme, cu portretul autorului de Milița Petrașcu, București, Editura "Cultura Națională", 1934, 67 pp.

After several years of silence, filled with a poet's feverish struggle for a meagre existence, Camil Baltazar "returns to his tools", — words. With them he fashions again his suave world of love and thoughts of death. He sings his beloved, — paints, sculpts, and worships her. He mingles his own self into the pattern; and we behold his testament in which he weaves his wish that when he passes on his friends sprinkle on his lips Rumanian dust, that he may lay with the hand, which wrote his Rumanian verse, on his chest, "Rumanian-like, angelically." The original stanzas bring out more poignantly the singer's profound affection for his native land and language:

"mâna care a avut har să 'nchipue vers româneș  
să doarmă pe piept românește,  
îngerește."

Zaharia Stancu, *Antologia poezilor tineri*, cu 55 chipuri de Margareta Sterian și o postfață de Ion Pillat, București, Fundația pentru Literatură și Artă "Regele Carol II", 1934, 299 pp.

Fifty-five men and women of the lyric craft display their new wares in Zaharia Stancu's *Anthology of the Young Poets*. As Ion Pillat, the master of an older generation, states in his *Postface*, these young singers "seem to show the very soul of new Rumania." We find, however, among the young, writers who are not so "young", but the ages of artists are their own secrets. And we

also realize with satisfaction that, in spite of the dumping of novels, the Muse is still courted in the Rumanian republic of letters.

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### SWISS CHRONICLE

#### THE EVOLUTION OF AMIEL'S FAME

Henri Frédéric Amiel, *The Private Journal*, translated from the French by Van Wyck Brooks and Charles Van Wyck Brooks, New York, Macmillan Co., 1935, V + XLVII + 675 pp.

Though Amiel may not be today the vogue of the majority of the reading public, or even the vogue of the great numbers who followed him at the time of the Ward translation (1890) of his *Journal*, he still has here and there his faithful admirers. The present translation bears witness to the increasing interest in this thinker of the 19th century in America. The diffusion of the work of Amiel throughout the entire world is a phenomenon which would be difficult to explain, for his appeal is mainly to a select few — those who, while they are not like him, yet love him none the less and admire him. To explain that a man, who, during his lifetime, had done nothing exceptional, who had spent most of his time in contemplative thought should now rank, among the elect at least, as a world figure but shows the more plainly, as the years roll by, the common humanity between him and his like. This long self-examination, of which this translation contains but a small part, is the picture of the inner man, of the type-man, in all its various lights and shadows. In this respect, rightfully he holds his place beside the other great masters, such as Marcus Aurelius, Pascal, and Epictetus.

Since Amiel's death in 1881, his *Journal Intime* has been translated into many languages, and has inspired, in countries where it had passed, many works on him. With the Russian translation, undertaken by Tolstoy's daughter, Tolstoy marked it out as one of the great works of all time. In England, Matthew Arnold, uncle to Mrs. Humphrey Ward who translated it into English, and Walter Pater took note of it. In Spanish two important books have appeared, with the *Journal* as their source of inspiration (*Amiel, o la incapacidad de amar*, and *Don Quixote de los Alpos*). Even today, studies have appeared on him in Italian, in German; and even in Japan a young student has undertaken a doctoral thesis on him. In a recent study by an American (*Amiel et la Solitude*) a full bibliography has been compiled on him in chronological order. Such is, in general, the dissemination of the interest in this Genevan thinker, about whom Renan said that no one man more than he had reflected over the great moments in history and literature during the years 1845 to 1880.

With this translation there is passed another epochal milestone in this interest. Mr. Brooks and his son, Mr. Charles Van Wyck Brooks, have done a splendid piece of work in bringing before the American reading public the Bouvier Edition which is a larger and more complete work than the Schérer edition of 1882-83. Mr. Brooks was well qualified to undertake the task as he is one of the foremost students in America on Amiel. Heretofore, he has

<sup>1</sup> *Amiel et la Solitude*, Annemasse, France, 1932, 156 pp.

translated an essay on Jean-Jacques Rousseau, and the love-story of Amiel entitled, *Philine*. So many queries had come out about the celibate nature of Amiel's life that finally to satisfy an eager public, Dr. Bernard Bouvier compiled the excerpts of the *Journal*, which explain this sole love-experience in the life of Amiel, under the caption, *Philine*.

A very important part of this translation is Dr. Bouvier's Introduction, which Messrs. Brooks have translated in full. Since the Introduction forms so vital a part of the new *Journal* of Amiel, it is important for a fuller understanding of the work. Here is explained by Dr. Bouvier, an authority on Amiel, — who received the entire MS of the *Journal* (some 17,000 pages) from Mlle Fanny Mercier, his father's cousin, to whom Amiel had bequeathed it — the difference between the old *Journal* and the new. In general, Dr. Bouvier says that the task of the earlier compilers was to present only that side of Amiel's work which deals with the spiritual and intellectual aspect of the man, while his task has been not only to present this, but to add to it, also, the other aspects which make of Amiel a man among men. This is a distinct contribution to our knowledge of Amiel, for while we may have thought of him as the perfect type of man, we come to realize that he was one of us in that he shared the burdens and the problems common to all mankind. Substance was needed to make of Amiel the man he should be, and this substance is found in the Bouvier edition.

To compare then, in the face of this problem, the Ward translation with the Brooks translation becomes an utter impossibility. Those who have known of Amiel in the earlier edition will take pleasure in learning more of him in this newer edition. At times, his prose flows freely and easily; at others, he is vague and involved. To trace, once more, the ebb and flow of this man's life in the translation of Messrs. Brooks will be a joy to all who love Amiel, and a rich experience to those who may come to him for the first time.

JOHN MATTHEW

COLLEGE OF THE CITY OF NEW YORK

#### FACULTY NOTES

AMHERST COLLEGE, MASS. Prof. G. Atkinson has recently issued *Les Nouveaux Horizons de la Renaissance française*. W. H. Stearns, Instructor in French, will leave to resume graduate work at Harvard. C. D. Rouillard, Instructor in French, has brought nearly to completion a Harvard dissertation on *The Turk in French History, Thought and Literature From 1520 to 1660*. Assoc. Prof. F. K. Turgeon is co-editor, with Prof. A. C. Gilligan of Bowdoin College, of *The Principal Comedies of Molière*.

ATLANTA UNIVERSITY, GA. G. B. Parris, who is a candidate for the Ph.D. degree at Columbia, has been added to the staff.

BROOKLYN COLLEGE, N. Y. Dr. Hélène Harvitt, Editor-in-Chief of *The French Review*, has been advanced to Assoc. Professor. Other promotions include: Miss Juliette Carnus to Assist. Professor; Dr. J. Misrahi and D. Negro to Instructors.

BROOKLYN INSTITUTE OF ARTS AND SCIENCES, N. Y. Prof. H. A. Jules-Bois is delivering a series of lectures on "La Psychologie chez l'Homme moderne", which are arousing much interest.

BRYN MAWR COLLEGE, PA. The doctoral dissertation of Miss Jean G. Wright, *A Study of the Themes of the Resurrection in Medieval French Drama*, has recently been published.

COE COLLEGE, CEDAR RAPIDS, IA. The Academy of Moral and Political Sciences, Paris, has awarded the 1930 prize, *Le Dissez de Penanrun*, to Prof. Anna Heyberger for her book, *Jean Amos Comenius, Sa Vie et son Œuvre d'Éducateur*. M. D. Cone, Instructor in French and Professor of Art, won the sweepstake prize at the 1935 Iowa State Fair with his canvas, "River Bend".

COLLEGE OF THE CITY OF NEW YORK. Dr. B. Levy, who has just returned from a leave of absence which he spent abroad, has issued, in collaboration with Prof. W. E. Knickerbocker, a class-text, entitled *Modern Spanish Prose Readings: 1830-1930*. The class-text, *Spanish America At Work: A Collection of Articles on Commercial and Industrial Phases of Spanish-American Life*, has been edited, with Illustrations, Maps, Notes, and Vocabulary, by Prof. H. A. Holmes and A. Arratia, and contains an Introduction by Dean J. H. Moore, of the School of Business and Civic Administration. Prof. Barbara Matulka, of New York University, addressed on Jan. 10 the Club Miguel de Unamuno, which is so ably directed by Prof. Carlos K. Figarola as Faculty Adviser, on the topic, "The Literary Evolution of the Cid to Guillen de Castro's *Mocedades del Cid*"; it was most enthusiastically received by the guests and members. Prof. Figarola also deserves praise for the competency with which the Club's publication, *Don Quijote*, is edited. *School of Business and Civic Administration*: Dr. F. L. Rougier, who was granted the Ph.D. degree by New York University on his dissertation, *Plautus, His Influence on French Comedy*, has recently republished, with Introduction and Notes, *Offray de La Mettrie's L'Homme Plante*, under the imprint of the *Publications of the Institute of French Studies*.

COLLEGE OF WILLIAM AND MARY, RICHMOND, VA. The doctoral dissertation of Miss Margaret L. Johnson, *Beaumarchais and His Opponents: New Documents on His Lawsuits*, is ready for presentation at Columbia.

COLUMBIA UNIVERSITY. The dissertation of L. M. Levin, *The Political Doctrine of the "Esprit des Lois": Its Classical Background*, is being issued by the *Publications of the Institute of French Studies*. *Barnard College, Dept. of French*: After about 40 years of service, Prof. L. A. Loiseaux will retire in June. Prof. F. G. Hoffherr, of Columbia College, has been appointed Head of Department. Prof. Alma de L. Le Duc is abroad on leave of absence for the present year. *Dept. of Spanish*: Mrs. Amelia A. del Río has been appointed Lecturer in Spanish. Miss Caridad Rodriguez-Castellano, Instructor in Spanish, is on leave of absence. On Oct. 15, 1935, a luncheon was given by the Spanish majors in honor of Prof. Barbara Matulka, of New York University, who, on the invitation of Prof. Carolina Marcial-Dorado, delivered a talk on "Feminism in the Spanish Drama of the Golden Age".

CONNECTICUT COLLEGE FOR WOMEN, NEW LONDON, CONN. Dr. Josephine M. de Boer, whose dissertation was on *The Life and Works of Guillaume Colletet (1596-1659)*, has been added to the staff.

DENISON UNIVERSITY, GRANVILLE, O. Prof. W. N. Felt is absent on leave. Doctoral dissertations in preparation include: F. D. Amner, *Angel Ganivet, His*

*Life and Works* (to be presented at Ohio State University); T. R. Wiley, *The Sayagués of Juan del Encina* (to be presented at Middlebury College).

HARVARD UNIVERSITY, CAMBRIDGE, MASS. Dr. C. R. D. Miller has completed an interesting MS on *Alfieri: A Biography*, which is being published in the Italian Series of the Bayard Press. Dr. M. Françon presented a paper on "Michel Riz's *Changement de Fortune en toute Prospérité*" at the Belgian Section of the Modern Language Assn. of America.

JOHNS HOPKINS UNIVERSITY, BALTIMORE, MD. Prof. G. Chinard, well-known for his works on Franco-American intellectual relations, has resigned. The latest additions to the Johns Hopkins Studies in Romance Literatures and Languages include: Vol. XXV, R. Lowenstein, *Voltaire as an Historian of 17th-Century French Drama*; Vol. XXVI, H. Bell, "*Tite*": *Tragi-Comédie de Jean Magnon* (1660), a critical edition.

LAFAYETTE COLLEGE, EASTON, PA. Dr. H. W. Streeter's Columbia dissertation, *The 18th-Century English Novel in French Translation: A Bibliographical Study*, will be issued in the near future by the Publications of the Institute of French Studies.

LAWRENCEVILLE SCHOOL, N. J. Mr. G. S. Greene, Harvard, 1932, has been added to the French Department.

NEW YORK UNIVERSITY, WASHINGTON SQUARE COLLEGE. Dept. of Spanish: The contents of the March, 1936, issue of *The Spanish Review*, of which Prof. J. W. Barlow is General Director and Dr. Barbara Matulka is Editor, will include: R. Schevill, "Cervantes and Lope de Vega: A Contrast of Two Master Spirits of the Golden Age in Spain"; Josephine de Boer, "George Sand and Chopin in Mallorca"; E. R. Moore, "The Legend of Pancho Villa"; L. G. Woolley, "Pablo de Sarasate, Violinist and Composer"; Lope de Vega, Echoes of His Tercentenary; Myra C. Hole, "Lope de Vega in English Anthologies"; Barbara Matulka, "Recent Lope de Vega Studies"; reviews of recent books of Spanish and Spanish-American interest by J. Ortega, J. E. Englekirk, B. Matulka; Spanish Class-Texts by N. B. Adams. During the past semester, Dr. Barbara Matulka delivered the following lectures: Barnard College, "Feminism in the Spanish Drama of the Golden Age"; College of the City of New York, "The Literary Evolution of the Cid to Guillen de Castro's *Mocedades del Cid*"; The Edgar Allan Poe Society, of which Mrs. Alberta G. Childe is Founder-President, "Poe in Spanish America"; Belgian Meeting of the Modern Language Assn. of America, "The Don Carlos Theme in Verhaeren's *Philippe II*"; American Assn. of Teachers of Spanish, "Guillen de Castro's Recurrence to the Courtly Cid-Theme in *Quien no se aventura*".

NORTHWEST MISSOURI STATE TEACHERS COLLEGE, MARYVILLE, MO. Miss Blanche H. Dow, Chairman of the Dept. of Foreign Languages, will soon be granted the Ph. D. degree by Columbia on her dissertation, *The Varying Attitude Toward Women as Shown in French Literature of the 15th-Century: The Opening Years*, which will be issued by the Publications of the Institute of French Studies.

NORTHWESTERN UNIVERSITY, EVANSTON, ILL. Prof. J. G. Fucilla and A. Tortoreto have published the *Bibliografia analitica tassiana* (1896-1930) *con due appendici e un indice dei nomi*. Dr. E. Hocking's Ferdinand Brune-



tière, *The Evolution of a Critic*, appeared recently. Prof. R. Brenes-Mesén is issuing *Letras Hispano-Americanas*, a series of literary criticisms of books and authors of Hispanic-America. Volumes in preparation include: R. Brenes-Mesén, *Tragedia Esquiliana: Prometeo, Dios prisionero*; Prof. J. M. Carrière, *Tales From French-Canadian Folk-Lore*, Collected and Edited with Comparative Notes; A Social and Linguistic History of the French in the Mississippi Valley; Prof. W. O. Farnsworth, *An Extensive Bibliography of Works on Morocco*; W. C. Holbrook, J. G. Fucilla and T. R. Palfrey, *A Bibliographical Guide to Romance Languages and Literatures*; T. R. Palfrey and H. E. Coleman, *A Bibliography of Lists and Abstracts of Theses Presented by Candidates for Advanced Degrees at Institutions of Higher Learning in the United States and Canada*; James Loeb, *Public Attitudes Toward Tragedy in 18th-Century France*; Donato Internoscia, *Folklore Stories and Motifs in the Italian Novelle to the End of the 16th-Century*.

OHIO STATE UNIVERSITY, COLUMBUS, O. Prof. W. S. Hendrix, Chairman of the Dept. of Romance Languages, is issuing a volume, *Selections From Bécquer*. Prof. R. E. Rockwood is preparing an edition of Molière's *Le Bourgeois Gentilhomme*. Doctoral dissertations accepted include: E. H. Price, *Montesquieu and Voltaire: A Comparison of Literary and Political Ideas in Their Major Works*; A. Crisafulli, *Notes Critiques sur les "Lettres Persanes" de Montesquieu*. The following dissertations are in preparation: J. R. Palomo, *El caballero en la literatura medieval española*; W. E. Meiden, *The Descent of Saint Michael and Saint Paul into Hell*; F. D. Amner, *Angel Ganiwet*.

OKLAHOMA COLLEGE FOR WOMEN, CHICKASHA, OKLA. The Dept. of Romance Languages is at present composed of the following: Mildred L. Johnson, Professor of French; Mary L. Givens, Associate Professor of French; Jane H. Miller, Professor of Spanish. Miss Givens is preparing a doctoral dissertation on Balzac's *Lys dans la Vallée*, which she will present at the University of Chicago.

PRINCETON UNIVERSITY, N. J. The latest additions as Instructors to the Dept. of Modern Languages include: F. B. Agard, S. B. Bossard, A. D. Hole, Jr., G. R. Silber, A. Van Eerden and E. Von Der Muhll.

RANDOLPH-MACON WOMAN'S COLLEGE, LYNCHBURG, VA. Prof. F. Q. Martinez, who, during the past four years, had been Head of the Dept. of Modern Languages in Mary Baldwin College, has been added to the staff of Romance Languages in this institution. He is at present engaged in a study of the changes that the Spanish language is undergoing in the different Spanish-American countries, with special reference to Cuba, Mexico and Argentina.

REED COLLEGE, PORTLAND, ORE. Prof. B. M. Woodbridge's paper on "Edmond Glesener, A Walloon Novelist" was presented at the Belgian Section of the Modern Language Assn. of America. He recently received the Order of the Crown of Belgium and the Palmes Académiques from France.

ROCKFORD COLLEGE, ROCKFORD, ILL. Dr. W. F. Giese, Emeritus Professor of French of the University of Wisconsin, was granted the honorary Litt. D. degree by this institution on Feb. 23, 1936, when it celebrated Charter Day on the occasion of its 89th Anniversary. The Head of the Dept. of French is Dr. Julia D. Ingersoll.

ST. JOHN'S UNIVERSITY, BROOKLYN, N. Y. F. Bowe, formerly connected with Columbia, has been made Head of the Dept. of Modern Languages in the School of Commerce.

(AGNES) SCOTT COLLEGE, DECATUR, GA. Miss Melissa A. Cilley's volume, *El teatro español: Las épocas en el desarrollo del drama*, has been published.

STATE TEACHERS COLLEGE, LIVINGSTON, ALA. Miss Vista Clayton, whose Columbia dissertation, *The Prose Poem in French Literature of the 18th Century*, has recently been issued by the *Publications of the Institute of French Studies*, has been engaged as Assoc. Professor of French.

TALLADEGA COLLEGE, TALLADEGA, ALA. Dr. T. A. Daley, whose dissertation on Jean de la Taille (1533-1608): *Etude historique et littéraire* was issued by the *Publications of the Institute of French Studies* and who has recently edited, with Introduction, Notes and Vocabulary, Dumas' *La Tour de Nesle*, published by the Bayard Press, has been added to the faculty.

UNION COLLEGE, SCHENECTADY, N. Y. New appointments to the faculty include: G. S. Raser, Instructor in French; C. Régis Michaud, Instructor *ad interim* in French.

UNIVERSITY OF ARIZONA, TUCSON. Vol. V, No. 7, of the *University of Arizona Bulletin* contains "El Mayor imposible" of Lope de Vega Carpio With *Introduction and Notes*, by John Brooks.

UNIVERSITY OF BALTIMORE, MD. Dr. R. Levy presented a paper, "An Astrological Treatise in Mediæval Belgium", at the Belgian Section of the Modern Language Assn. of America.

UNIVERSITY OF BUFFALO, N. Y. Dr. L. Wolff, of the University of Rennes, is Visiting Professor this semester on the Jones Chair of French Studies. Dr. L. P. Kurtz, whose Columbia dissertation, *The Dance of Death and the Macabre Spirit in European Literature*, was issued by the *Publications of the Institute of French Studies*, has been promoted to Assistant Professor. He has recently completed the editing of a MS, *Le Mors de la Pôme*.

UNIVERSITY OF CALIFORNIA, BERKELEY. Dept. of Spanish and Portuguese: Prof. R. Schevill has returned from a semi-sabbatical leave spent in Spain where he was received at the Ayuntamiento by the Alcalde of Madrid in honor of his services to Spanish literature. The third volume of his edition of *Don Quijote* has been published, and the first four volumes of Lope de Vega's *Autographs*, which had been prepared under his supervision, have appeared. Prof. C. E. Kany has taken a semi-sabbatical leave this semester which he will spend in South America and Spain. Prof. L. B. Simpson was on leave during the past semester completing a study of the history of native labor in colonial Mexico and Guatemala. The following doctoral dissertations have been accepted: J. G. Bickley, *The Life and Works of Rafael Delgado*; Dorothy C. Clarke, "Diversas Rimas de Vicente Espinel", edición crítica con un estudio del desarrollo de la décima; T. A. Gabbert, *The Drama of Dumas Père in Spain, 1834-1850: A Bibliographical Study*; R. E. Warner, *The Life and Works of Ignacio Manuel Altamirano*. Dissertations in preparation include: W. J. Berrien, *The Works of José Enrique Rodó*; L. Kirschenbaum, *The Works of Enrique Gaspar*; E. S. Morby, *The Plays of Juan de la Cueva*; Madaline W. Nichols, *The Gaucho in Río de la Plata*; Alice I. Shone, *Parnassian-Symbolist Heritage of Amado Nervo*.

**Dept. of French:** Prof. G. R. Havens, of Ohio State University, was a member of the 1935 Summer Session faculty. Prof. G. Chinard, of Johns Hopkins, will be a member of the faculty of the 1936 Summer Session. The dissertation of Theodore Bowie, Instructor in French, *Les Rapports entre la Littérature et la Peinture en France, 1840-1880*, has been accepted. Last year Prof. W. von Wartburg, of the Univ. of Leipzig, gave a course of ten lectures on "Du latin au roman". **Dept. of Italian:** Prof. H. H. Vaughan, who was on leave during the past semester, has returned. Doctoral dissertations in preparation include: C. Speroni, *Certain Folklore Elements in the "Divine Comedy"*; C. Singleton, *Pageantic Poetry of the Italian Renaissance*.

**UNIVERSITY OF COLORADO, BOULDER.** The doctoral dissertation of Miss Dorothy Heironimus, *Galdós' Use of Historical Material in the "Episodios Nacionales"*, is in preparation. Dr. Ralph E. Warner has been appointed Instructor in Romance Languages.

**UNIVERSITY OF KENTUCKY, LEXINGTON.** Prof. H. Ryland, Docteur de l'Université d'Aix-Marseille, has been engaged as Head of Department. Asst. Prof. A. W. Server has been awarded the Charles W. Cabeen Fellowship for 1936-37.

**UNIVERSITY OF MAINE, ORONO.** C. L. Bourcier, of Paris, has been appointed for the current year as Visiting Instructor in French.

**UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL.** *The South Atlantic Bulletin*, which is the official organ of the South Atlantic Modern Language Assn., is being issued in October, December, February and April, under the Editorship of Prof. S. E. Leavitt, with Professors T. H. English and J. A. Strausbaugh, of Emory University, and John C. Dawson, of the University of Alabama, as Associate Editors. Dr. Leavitt published recently *Hispano-American Literature in the United States: A Bibliography of Translations and Criticism, 1932-1934*.

**UNIVERSITY OF OREGON, EUGENE.** Prof. R. P. Bowen is preparing a study on *The Dramatic Elements in Balzac's Novels*. Assoc. Prof. C. B. Beall, who was awarded a fellowship for 1935-36 by the American Council of Learned Societies on the subject, *Tasso's Influence on French Literature*, is being replaced by Asst. Prof. C. L. Johnson. Miss Christina A. Crane, who has been absent on leave for study at the University of Chicago, has returned; she is preparing a dissertation on *The Treatment of the Soldier in Balzac's Novels*.

**UNIVERSITY OF PENNSYLVANIA, PHILADELPHIA.** Doctoral dissertations accepted include: M. Gallagher, Instructor in French, *Baour-Lormian: His Life and Works*; T. E. Du Val, Instructor in French, Temple University, *Realism in the "Revue des Deux Mondes"*.

**UNIVERSITY OF TEXAS, AUSTIN.** Dr. C. M. Montgomery, Professor of Spanish, has been made Chairman of the Dept. of Romance Languages, which is the second largest department in this institution. Dr. A. B. Swanson and Dr. C. A. Swanson have been advanced to Assoc. Professors of French. Dr. R. C. Stephenson has been promoted to Assist. Professor of Spanish. A. E. Rodríguez and Miss Lucile Williams have been engaged as tutors in Spanish and French respectively, increasing the number of faculty members of Romance languages to 23. Dr. M. Moraud, of the Rice Institute, will teach French, and Prof. R.

H. Williams, of Brown University, will teach Spanish, in the second half of the Summer Session of 1936. Several dissertations are in preparation at the present time. About 20 M. A. degrees were granted last year, a great majority of them in Spanish and Spanish-American literatures and languages.

UNIVERSITY OF TORONTO, CAN. Dr. H. L. Humphreys, whose Columbia dissertation, *A Study of Dates and Causes of Case Reduction in the Old-French Pronoun*, was issued by the *Publications of the Institute of French Studies*, has been appointed Assist. Professor.

UNIVERSITY OF WISCONSIN, MADISON. Dept. of French and Italian: Dr. J. L. Russo, Assoc. Professor of Italian, was recently made Knight of the Crown of Italy. Dr. J. Rossi, author of *The Abbé Galiani in France*, issued by the *Publications of the Institute of French Studies*, who had been awarded last year the Markham Travelling Fellowship, studying in France and Italy, has returned as Instructor in Italian. C. T. Caddock, Jr., who was on leave of absence during the first semester working on his thesis in France and Spain, has resumed his duties. R. A. Cox, Instructor in French at the University of Colorado, has been made Department Fellow in French for this year. The dissertation of E. C. Hocking, *Brunetière's Conception of Art*, was issued recently. The two-volume anthology, *French Literature Before 1800 and French Literature of the 19th-Century*, by Professors R. F. Bradley, Jr., and R. B. Michell, has appeared. Doctoral dissertations accepted include: Miss Lois Boe, Instructor in French, Susquehanna College, *Conception of Tragedy in the Naturalistic Drama*; W. J. Boning, *Cherbuliez-Valdert, Publiciste de la "Revue de Deux Mondes"*; H. L. Clapp, Head of the Dept. of Romance Languages, Lake Erie College, *Georges M. Courteline*; J. Rossi, *I principi critici di Francesco De Sanctis*. The following dissertations are in preparation: J. S. Irwin, *Platonic Elements in Renan's "L'Avenir de la Science"*; E. E. Milligan, *Naturalism and Molière*; H. H. Cook, *Hervieu, the Dramatist*.

VANDERBILT UNIVERSITY, NASHVILLE, TENN. Dr. C. A. Rochedieu, whose doctoral dissertation was on J.-J. Rousseau, is absent on leave.

WASHINGTON UNIVERSITY, ST. LOUIS, MO. Dr. Harcourt Brown, who recently was appointed Professor and Head of the Dept. of Romance Languages and whose Columbia dissertation was on the *Scientific Organizations in 17th-Century France*, has been made Editor of the newly founded quarterly, *Annals of Science*, which deals with the history of science since the Renaissance. The other members of the Editorial Board consist of: Dr. D. McKie, University College, and H. W. Robinson, Librarian of the Royal Society, London. Prof. John H. Brown's *Introduction to French* has appeared, and a revised edition of his *Handbook of Everyday French* will be published in the near future.

(GEORGE) WASHINGTON UNIVERSITY, WASHINGTON, D. C. Dr. H. G. Doyle, Professor of Romance Languages and Dean of Columbia College, has recently issued: *A Tentative Bibliography of the Belles-Lettres of the Republics of Central America*; and *A Bibliography of Rubén Darío (1867-1916)*.

WELLESLEY COLLEGE, MASS. Dept. of Spanish: Prof. Alice H. Bushee is preparing a study on Tirso de Molina. Assoc. Prof. Ada M. Coe has recently

published *Catálogo bibliográfico y crítico de las comedias anunciadas en los periódicos de Madrid desde 1661 hasta 1819*.

CAROLINE MATULKA

NEW YORK CITY

## VARIA

EDUCATIONAL AND BIBLIOGRAPHIC—LE SECOND CONGRÈS INTERNATIONAL D'HISTOIRE LITTÉRAIRE was held at Amsterdam on Sept. 18-22, 1935, with 11 members present. Action taken at the meetings included the creation of a fourth Vice-Presidency to which Paul Van Tieghem was elected. Prof. F. Baldensperger, formerly of the Sorbonne and now of Harvard, remains as President, and the other three Vice-Presidents are Professors R. S. Crane (Chicago), A. Farinelli (Turin), and S. B. Liljegren (Greifswald). Prof. Raymond Lebègue (60, Bd. Duchesse Anne, Rennes, France) was elected Secretary-General to replace Prof. Van Tieghem, who, however, will continue to edit the *Répertoire Chronologique des Littératures modernes* as well as the *Actes* of the last Congress. Prof. H. Tronchon (Strasbourg) will continue the *Bibliographie courante des Travaux intéressant l'Histoire littéraire des Pays occidentaux écrits en Langues slaves, baltes ou finno-ougriennes*; Prof. J. Hankiss (Debrecen), who is Secrétaire-Adjoint, will remain in charge of the *Monographies*, containing all the definite information on leading writers, among which he will publish soon the one on A. de Vigny; Prof. Lebègue is organizing studies on Humanism in various countries. Among the 54 members of the Commission, North America is represented by the following, besides Professors Baldensperger and Crane: A. Baugh (Philadelphia), J. L. Gerig (New York) and L. M. Price (Berkeley). The representatives of Latin countries, besides the above-mentioned officers, are: Fr. Baur (Ghent), N. Cartojan (Bucharest), G. Charlier (Brussels), H. Cidade (Lisbon), F. de Figueiredo (Lisbon), M. García Blanco (Salamanca), P. Hazard (Paris), N. Koulmann (Paris), M. de Montoliu (Barcelona), D. Mornet (Paris), A. Motta, (São Paulo, Brazil), F. Neri (Turin), Em. Ripert (Marseilles), L. Sorrento (Milan), R. Silva Castro (Santiago, Chile), A. Valbuena-Prat (Barcelona), and Z. L. Zaleski (Paris).—THE FOURTH "CONGRÈS INTERNATIONAL DE LINGUISTES", of which Prof. Otto Jespersen is President and Prof. Viggo Brondal is Secretary-General, will be held at the University of Copenhagen on Aug. 27-Sept. 1 next. Previous meetings of the Congress, which has been organized under the auspices of the "Comité International Permanent de Linguistes", took place at The Hague (1928), Geneva (1931) and Rome (1933). The program of the meetings, for which only a limited number of papers will be accepted, will have the following aims: 1) "Nous nous inspirerons, dans l'organisation du Congrès, d'une impartialité que nous voudrions absolue. On pourra étudier ici toutes les formes du langage humain . . . On accueillera tous les points de vue: historique et géographique aussi bien que descriptif et général; 2) Etant donné que dans un congrès scientifique international la science qui se fait doit primer la science acquise, . . . il nous paraît évident qu'il serait souhaitable de choisir des sujets qui comportent une démonstration ou discussion de méthode ou qui se prêtent à un commentaire méthodologique; 3) De nos jours, un élan vers un nouvel esprit scientifique s'est emparé de notre science, . . . En plus d'un centre on a émis des idées nouvelles sur la structure des langues;



on a esquissé les bases d'une théorie générale. . . Vous trouverez donc justifié que notre Congrès soit ouvert à toute tentative sérieuse d'une révision approfondie des concepts fondamentaux de la linguistique — seule base possible d'une véritable réforme de notre terminologie."—THE INSIGNIA of Chevalier de la Légion d'Honneur were conferred recently upon the following: Prof. Christian Gauss, Chairman of the Department of Modern Languages and Dean of Princeton University; Dean T. L. Davis of Boston University, who created the "Exposition Française Permanente avec Centre d'Information" at Boston; François Giraud, formerly Professor of French at Girard College and Vice-President of the Society of French Professors in America; and F. G. Hoffherr, Assoc. Professor of French, Columbia College. Mme Paul Dupuy (née Helen Browne, of New York), who is the owner of the *Petit Parisien* and the *Excelsior*, was recently made Commander, the second woman to receive this rank.—ADDITIONS to the list of visiting foreign professors (see our last issue, p. 375) include the following: *Univ. of Buffalo*, Lucien Wolff, Professor of English Literature, Univ. of Rennes (2d. semester); *Hunter College*, Roland A. Lebel, Professor at the Lycée Gouraud, Rabat, Morocco; *Univ. of Pennsylvania*, Georges Dengler, Architect, Paris; *Yale University*, René Escande de Messières, Lecturer, Univ. of Lyons.—PROF. F. DE ONÍS announced, on Jan. 18, that the Columbia Department of Hispanic Languages is undertaking to record the 15th-century Spanish ballads, music, proverbs and language of the 30,000 Sephardic Jews living in New York City. These Jews, who were expelled from Spain in 1492, have come to this country since 1870 from Northern Africa, Turkey and countries of Eastern Europe.—THE NATIONAL FEDERATION OF MODERN LANGUAGE TEACHERS, through a Committee consisting of Miss Lily Lindquist of Detroit and Prof. Bert Young of the Univ. of Indiana, inaugurated at the meeting of the Department of Superintendence, held in St. Louis on Feb. 26, a new section for Modern Language Supervisors. The program consisted of a discussion of "The Place of Foreign Language Study in an Integrated Secondary School Program", by a Panel composed of representatives of the class-room teacher, high-school principal, supervisor of city-system, professional journal and associations, teacher-training, dean of education, and traveling fellow of the eight-year experiment on curriculum-building, carried on in 30 selected high schools by the Commission on the Relationship of Secondary School and College of the Progressive Education Association.—A SECOND FOREIGN LANGUAGE CONFERENCE was held in New York on Dec. 14 by more than 750 foreign language teachers in the metropolitan area. The special subject for discussion was "The Place of Foreign Languages in the Changing Educational World." Among the speakers was Prof. F. C. Tarr of Princeton.—FOREIGN SCHOLARLY REVIEWS, as stated in our last issue (p. 375), continue to show the blighting effects of the depression. Thus, Prof. Alfons Hilka, of the Univ. of Göttingen, has retired as Editor of the *Zeitschrift für Romanische Philologie* and has been succeeded by Prof. Walther von Wartburg, of the Univ. of Leipzig. Prof. Kurt Glaser has retired as Editor of the *Literaturblatt für Germanische und Romanische Philologie*. The *Revue Critique* appears to have ceased publication.—THE NEW CITTÀ UNIVERSITARIA of Rome, which was constructed at a cost of 90 million lire (nearly \$8,000,000), covers a 40-acre site, one-seventh of which is occupied by buildings and the remainder by courts, gardens and sports fields.



Seven of the principal buildings, designed by seven architects under the direction of the Academician, Marcello Piacentini, abut upon a central piazza, which is approached by a broad avenue. The stern simplicity of the architecture has been both praised and condemned. The Casa dello Studente, back of the main building, will provide living quarters for 300 students.—PROF. PAUL HAZARD, of the Collège de France, contributed to *Nouvelles Littéraires* (Oct. 19) an article entitled "Aux Etudiants étrangers", which is intended principally for those "de New-York et de Chicago, de Pékin, de Sidney." After stating that "vous n'aurez plus vos *instructeurs* pour vous guider comme par la main; on ne vous dira pas ce qu'il faut faire jour par jour, heure par heure", he remarks: "Le développement de votre personnalité: voilà la leçon que la France vous donnera; . . . et elle vous servira toute votre vie." This, it may be added,—and with all due respect to the learned author—is likewise the aim of universities the world over. Furthermore, one should realize that the post-War conditions no longer obtain, in this country at least, and that the popularity of European languages has suffered a marked decline in recent years. Modern language teachers are being met, in many quarters, with a decided opposition, and if Europe does not cease its disparaging criticism, the time may not be far distant when the study of our subjects will be relegated to the position now occupied by Latin and Greek.—THE NUMBER OF STUDENTS in the University of Paris decreased from 38,316 on July 31, 1934, to 36,044 on July 31, 1935. The principal losses were noted among law-students and foreigners. As for the latter, it may be remarked that in 1935 they constituted 1/6 for Law, 1/4 for Sciences, 1/3 for Letters and 1/2 for Medicine. The reason for their diminution is explained by Max Le Roy (*Nouvelles Litt.*, Dec. 28) as due to "une certaine tendance xénophobe dans le milieu étudiant." Most of the French girls studied in the Faculties of Letters and Pharmacy.—MAX LE ROY, in an article entitled "La Presse universitaire" (*Nouvelles Litt.*, Nov. 9), notes that, in Europe, Belgium led in 1934 with more than 40 student reviews and publications; England was second with about the same number, of which about a dozen were issued at the Univ. of London alone; Czechoslovakia was third with 30; France, fourth, with 20; Italy, fifth, with 14; Rumania and Hungary, sixth, with 11 each; Spain, seventh, with 9; and Switzerland, eighth, with 5. In France, Bordeaux led with 3 publications, whereas Paris had none, if one excludes the page devoted to students in the *Echo de Paris*.—FRANÇOIS CHARBONNIER discusses, in "Le Sport universitaire à Paris et en Province" (*Nouvelles Litt.*, Dec. 28), the rather discouraging condition of sports in French universities, the only exception being Bordeaux which has a stadium as well as organized competitive tests. "Tout ceci", writes Dr. Fournié, President of the Bordeaux Etudiant Club, "est obtenu grâce à notre admirable recteur, M. Terracher." It may be remembered that Prof. Terracher was, about 25 years ago, a teacher at Johns Hopkins.—THE LIBRARY OF CONGRESS announced on Jan. 17 that more than 2,000,000 photostatic copies of documents relating to early American history have been added to its collection since 1927. To obtain this material research has been carried on in the archives of some 13 countries, including Italy, Switzerland, Mexico, France, Spain and Canada. During 1935 Paris contributed 28,369 pages, gathered from the Archives Nationales and the Archives des Affaires Etrangères. Included therein is the correspondence of the Minister

of Foreign Affairs with the French Minister in Washington through 1822. From the Archive of the Indies in Seville, one of the richest depositories of American source-material, came 32,058 pages of photostats.—HARVARD has the largest university library in number of volumes in the world, now containing 3,689,429 books, of which 87,873 were added during 1935.—THE MORGAN LIBRARY (E. 36th St., New York) held during December-January an exhibition of illuminated MSS (9th-16th cents.) under the title, "The Christmas Festival." Works exhibited included: "The Tree of Jesse", English, Flemish, French and Spanish MSS, 10th-16th cents., of which the most beautiful was a 13th-century French *Bible*; "The Prophets", Dutch, English, French, German and Italian MSS, the most exquisite being a 15th-century French "Hours" (MS 248); "Conception, Birth and Marriage of the Virgin", Flemish and French MSS, containing a very beautiful 15th-century French "Hours" (MS 453); "Annunciation" (20 examples); "Visitation" (13 examples); "Nativity" (18 examples); "Adoration of the Child"; "The Virgin and Child"; "Adoration of the Magi"; and more than a score of Italian, Flemish, German, French and Dutch drawings.—THE OFFICIAL AND PRIVATE PAPERS OF PRINCE EUGÈNE DE BEAUHARNAIS, consisting of more than 20,000 items extending from 1804 to 1824, have been placed on deposit in the Princeton Library by André De Coppet, of New York, who purchased them in London in 1934. Included therein are 10 letters by Napoleon; 5 by Marie-Louise; dispatches from Napoleon to Marshal Macdonald, pertaining to the Battle of Leipzig (1813), which fell into the hands of the Allies when the Marshal's baggage was captured; an extensive list of documents dealing with Napoleon's régime in Italy; etc. In 1934 Mr. De Coppet presented to the same Library several hundred volumes from the private library of Napoleon and Marie-Louise.—PROF. G. CHINARD presented to the Johns Hopkins Library on Nov. 20 a complete file (15 vols.) of a paper, *Affaires d'Angleterre et d'Amérique*, published by Benjamin Franklin in Paris, 1776-79, which he purchased from the library of William Short of Kentucky. The only other complete files of this paper are in the Library of Congress and the New York Public Library.—DR. A. S. W. ROSENBACH displayed in New York on Nov. 26 what he called "the four greatest classics of all time." They were: Homer's *Odyssey*, Florence, 1488, printed on vellum and in the original binding; Dante's *Divine Comedy*, Florence, 1481, illustrations by Botticelli; Cervantes' *Don Quixote*, Madrid, 1605; and Cotton Mather's copy of the First Folio Shakespeare, London, 1623.—THE SECOND BARTHO SALE (for the first, cf. THE ROMANIC REVIEW, XXVI, 1935, pp. 168-69), which was held in Paris on Nov. 4-6, amounted to 2,001,570 fr., bringing the total for this collection up to 5,729,120 fr. Two more sales are yet to come. Highest prices paid at this sale were the following: Two MSS by Verlaine, *Sagesse*, 104,000 fr., and *Cellulairement*, 45,000 fr.; Rimbaud, *Illuminations*, "truffé d'importants poèmes autographes", 48,000 fr.; MS of *Madame Chrysanthème*, 43,200 fr.; final MS of *Mon Frère Yves*, 45,000 fr.; "le plan détaillé" of the same, 30,000 fr.; "un carnet de notes autographes d'A. Daudet pour la composition de *Sapbo*", 23,000 fr.; 44 MS pages of Eugénie de Guérin's *Journal*, 27,000 fr.; Nadar, *Baudelaire intime*, "avec les originaux joints", 34,200 fr.; MS of A. France's *Les Désirs de Jean Servin*, 13,000 fr.; "un recueil précieux de lettres, d'autographes et de dessins de V. Hugo", 32,100 fr.; "un exemplaire unique sur japon des *Dieux ont soif*", 15,500 fr.; MS of

Albert Samain's *Polyphème*, 22,500 fr.; etc.—THE FOURTH PART OF THE LUCIEN GOUGY LIBRARY was sold in Paris on Oct. 22-24 for 235,642 fr. Highest prices brought include the following: Montaigne, *Essais*, annotated by Scévole de Sainte-Marthe (1595), 15,300 fr.; a 15th-century MS, *Horae ad Usus Rothomagensis*, with 41 miniatures, 4,510 fr.; Dante (Wendelin de Spire, 1477), 1,800 fr.; Pétrarque, *Triumphes* (B. de Zani da Portese, 1497), 2,310 fr.; the 16th-cent. *Heures à l'Usage de Rome* (Gillet Hardouyn), 7,150 fr.; Loys des Masures' translation of the *Quatre Premiers Livres de l'Énéide*, bound with the very rare *Diverses Poésies* of Jean de la Péruse, only 1,710 fr.; Froissart, *Chroniques* (Jehan Petit, 1518), 2,350 fr.; *Le Roman de la Rose* (Galiot du Pré, 1526), 4,400 fr.; Molière, *Œuvres complètes* (Louis Billaine, 1666), 4,950 fr.; *Le Décaméron* (1757-61), 6,100 fr.; etc.—THE FIFTH AND LAST SALE of the Henri Béraldi collection, held in Paris on Oct. 28-30, increased its total to 9,831,160 fr. (cf., for previous sales, THE ROMANTIC REVIEW, XXV, 1934, pp. 273-74; XXVI, 1935, pp. 78 and 279). Highest prices were paid for the following: Etienne Dolet, *Relation des Faits et Gestes de François de Valois* (Lyon, 1539), 3,000 fr.; Gessner, *Contes moraux* and *Œuvres* (Zurich, 1773-77), 7,300 fr.; Charles Nodier, *Journal de l'Expédition des Portes de Fer* (1844), 6,500 fr.; *Costumes des Ouvrières de Paris*, containing 47 planches by Lanté, 6,100 fr.; etc.—PARIS BOOK SALES, November, Baudelaire, *Fleurs du Mal*, 2d ed., "l'un des dix sur papier de Chine", 8,000 fr.; his *Epaves* (1866), "avec différents portraits ajoutés", 8,000 fr.; also his "cinq sonnets autographes inspirés par Jeanne Duval", 9,000 fr.; three autograph letters relating to the *Fleurs du Mal*, 2,880 fr., 4,000 fr., and 3,700 fr.; MS of Stendhal's translation of the "Life of Andrea del Sarto" by Vasari, 10,500 fr.; 14 letters by Stendhal to Sophie Duvaucel, 18,000 fr.; 7 letters of Mérimée to Stendhal, 6,000 fr.; "divers manuscrits poétiques de Marceline Desbordes-Valmore", 12,400 fr.; "une lettre de Baudelaire à Poulet-Malassis concernant *La Danse macabre*", 5,000 fr.; MS of Pierre Louÿs, *Le galant rendez-vous*, 5,200 fr.; 13th-cent. MS, *Biblia sacra*, 20,250 fr.; 15th-cent. MS, *Les Heures de Marguerite de Lorraine*, 18,050 fr.; Vascosan's ed. of *Plutarque* (6 vols.; 1567), 12,900 fr.; Camoëns, *La Lusiade* (Babut, 1768), 11,400 fr.; *Les Liaisons dangereuses* (1796, "illustré par Monnet, Mlle Gérard et Fragonard"), 10,900 fr.; *L'Illiade* and *L'Odyssée*, "traduites en vers français par M. de Rochefort" (Imp. Royale, 1781-82), 11,200 fr.; La Fontaine, *Fables*, "illustrées par Oudry" (Desaint et Saillant, 1755-59), 17,000 fr.; *Les Aventures de Télémaque* (1795, "illustré par Monnet"), 27,500 fr.; Letter of General Bonaparte to General Songis (June 22, 1796), 14,000 fr.; *Le Livre* and *Le Second Livre de la Jungle*, the first being "éd. du Livre Contemporain, avec quatre aquarelles de Jouve", 20,000 and 9,720 fr.; Mme de Noailles, *Les Climats*, "éd. du Livre Contemporain, avec six aquarelles de Schmied", 22,000 fr.; Huysmans, *A Rebours*, "avec les bois en couleurs de Lepère", 14,000 fr.; Henri de Régnier, *La Cité des Eaux*, "avec les eaux-fortes de Jouis", 14,000 fr.; Saint François d'Assise, *Les Petites Fleurs*, "avec les adorables images de Maurice Denis", 12,000 fr.; Dante, *Vita Nuova*, "illustré par M. Denis", 11,300 fr.; Renan's translation of *Le Cantique des Cantiques*, éd. Schmied, 10,550 fr.; *Les Fleurs du Mal*, "contenant 99 croquis et dessins de Lobel Riche", 23,900 fr.; December, *La Légende des Flamens* (2d ed., Galiot du Pré, 1558), 4,150 fr.; Montaigne, *Essais* (1588), 4,010 fr.;

Brunet, *Manuel du Libraire* (5th ed., "sur hollandé"), 1,200 fr.; Claudin, *Histoire de l'Imprimerie en France au 15e et au 16e Siècle*, "dans un demi-maroquin rouge de Blanchetière", 2,500 fr.; Bodoni, *Il manuale tipografico* (2 vols., Parma, 1818), "ornés de 540 spécimens, sur vélin", 2,200 fr.—HIGHEST PRICES brought at recent book-sales in New York include the following: Nov. 13, Balzac's *Works*, extensively illustrated by Elbert Anderson Young, \$1,100; a modern MS of *Sonnets from the Portuguese*, designed and illustrated by Nestore Leoni, \$925; Dec. 5, Montaigne's *Essais*, in the original vellum-binding with leaves of errata, \$1,600.—ANDRÉ THÉRIVE's "*Querelles de Langage*" in *Nouvelles Littéraires*: Oct. 5, with reference to the semantic development of doublets in French, he says that one may well write the following: "un article sur les orteils, l'Hôtel de l'Hôpital, une tache d'encre sur l'encaustique, octroyer une autorisation, être autorisé par l'octroi, une chose peut être effet d'une cause, verre de la vitre, etc.; that *Allons donc!* originally had the meaning of the Latin, *Perge!* i. e., "une invitation à continuer, à s'expliquer, à corroborer", but now is equivalent to *Réellement?* or "Je n'en crois rien! A d'autres!"; Nov. 2, he wishes to rid the French language of "la stupide orthographe savante dont elle s'est embarrassée" by writing *fisique*, *psicbique*, *dionisie*, *dionisiaque*, *lirique*, *sillabe*, *Lidia*, *Hippolite*, *ritbme*, *dissimétrie*, *faéton*, just as one writes *Denis* for *Denys*; Nov. 9, he is not shocked by the term *femmes prudhommes*, because *prudes femmes* is not possible, and, besides, since one can say *conseiller prudhomme*, one should also be permitted to say *conseillère prudhomme*; Nov. 23, in regard to the sentence used by André Gide, in a recent article in *Les Nouvelles Nourritures*, viz., "Nos gobelets déchirèrent ce film fragile", he remarks: "Voilà le premier exemple d'un anglicisme où *film* remplace *pellicule* en dehors de son domaine consacré. . . Mais les cinéastes ont tendance à réserver *pellicule* pour désigner l'objet matériel, et *film* pour l'œuvre (sens abstrait)"; Dec. 7, with respect to Jules Romains' sentence (*Hommes de Bonne Volonté*, t. X, p. 90): "Au lieu de manœuvrer ces organisations, nous nous sommes laissés infiltrer par leurs idées, par leur propagande", he says that *laissés* is "un faux réfléchi", which, however, is logically correct, since *infiltrer* "est bien un passif" (for "Nous avons laissé nous être infiltrés"; cf. Racine, *Thébàïde*: "Sitôt qu'ils y montaient, s'y sont vu renversés") exactly like "nous nous sommes quittés peïnés", and he adds: "Il s'ensuit que l'accord du participe avec le sujet dans un cas de ce genre n'est pas plus monstrueux que la forme même de ce verbe", which is conjugated with *être* "au mépris de tout bon sens" (American students will heartily agree with this!); Dec. 14, in discussing the sentence: "Mais leur défense avait été pitoyable et maladroite", which he says should be "la défense qu'on fit d'eux". or "qu'on en fit", he cites, for the use of *en* as referring to persons, Molière and Racine (cf. *Phèdre*, vv. 601-2: "en être séparée"; also "en être aimé"; etc.); Dec. 28, he condemns the expression *Croix de Feu* as "un de ces germanismes qui se multiplient en français moderne" (cf. *Feuerkreuz*), which should be *Croix du Feu*, and as for *Croix de Sang*, which he finds "difficilement intelligible", he asks: "S'agit-il vraiment de celles qu'on a payées de son sang?"

NECROLOGY—PROFESSOR HENRY H. ARMSTRONG, Head of the Department of Romance Languages at Beloit College, died at Beloit, Wis., on Nov. 15 at the age of 55. He was born in Waterloo, Ind., and received his A.B. and A.M. degrees at the University of Michigan. After having studied in the Amer-

ican School of Classical Studies in Rome in 1902-03 and at the University of Pennsylvania, he returned to his Alma Mater where the Ph.D. degree in Classical Languages was conferred on him in 1905. He then taught at Juniata, Whitworth and Yankton Colleges, from which he returned to the American School of Classical Studies for another year's study in 1909-10. Thereafter he continued to teach the classics at Princeton, Oberlin and Drury. At the last mentioned institution he became interested in Spanish and French, and in 1918 he was called to Beloit to teach these subjects, chiefly the former. He was an alumnus member of Phi Beta Kappa. Dr. Armstrong was an accomplished linguist and a gifted teacher.—M<sup>LE</sup> LOUISE BONAME, a former member of the Faculty of Bryn Mawr College and a teacher of French in Philadelphia for many years, died at Germantown, Pa., on Nov. 28 at the age of 87. Born in France, she came to this country at the age of 17.—DR. LAWRENCE W. BURDICK, Professor of Foreign Languages at Pennsylvania Military College for 22 years, died at Chester, Pa., on Dec. 29 at the age of 58. He was Burgess-elect of Parkside, Pa., and would have taken office on Jan. 1.—DR. TIMOTHY CLORAN, Professor of Romance Languages at the University of Oregon since 1908, died at Eugene on Dec. 8. Born at Cuyahoga Falls, O., on Jan. 9, 1869, he was awarded the A.B. degree, with Phi Beta Kappa honors, by Adelbert College (now Western Reserve University) in 1891. After having studied at the Universities of Berlin (1897-98) and Strassburg (1898-99), he received the Ph.D. degree from the latter institution in 1901 on his dissertation entitled *Angier's Anglo-Norman French Translation of the Dialogues of Gregory the Great* (MS 24766 of the *Bibliothèque Nationale*). Later he studied at the University of Paris, (1904-05), the University of Madrid (1905-06), and again at Paris in 1931-32. He first taught Latin and Greek at the Geneva (O.) High School (1891-93), becoming later Professor of French, German and Greek at Shurtleff College, Ill. (1893-97), Professor of Modern Languages, University of Idaho (1899-1900), Adjunct Professor of Romance Languages, Vanderbilt University (1900-04), Assistant Professor of Romance Languages, University of Oregon (1906-07), and Professor the following year. The Introduction to his edition of Chateaubriand's *Atala* (1911) is considered the most scholarly treatment of the subject yet to appear and has often been cited by scholars. "During the 30 years that he was associated with our University", writes his colleague, Prof. R. P. Bowen, "he did not miss a single class except when on leave of absence in Europe. He was a thorough scholar in the field of Romance philology as well as literature. He was widely read in the three main literatures in that field and had an acquaintance with Portuguese and Rumanian. His keen mind and retentive memory were of great assistance to all students working in Romance." Prof. Cloran is survived by his widow, the former Lauretta E. Murphy, whom he married at Upper Alton, Ill., on Sept. 7, 1899.—DR. GEORGE STUART COLLINS, Professor Emeritus of Modern Languages at Brooklyn Polytechnic Institute, died on Nov. 26 at Manhasset, L. I. Born at New Rochelle, N. Y., on Sept. 25, 1862, he studied at Columbia University and at the University of Leipzig, from which he received the Ph.D. degree in 1892. The same year he joined the staff of the above Institute as Professor of German and Spanish, which title was changed in 1917 to Professor of Modern Languages. He retired in 1933.—NICOLA GRILLI, former columnist of *Il Progresso Italiano*, *Il Bollettino*



della Sera and *Il Giornale Italiano*, all of New York, died in Brooklyn on Dec. 3 in the 81st year of his age. He was born in Sulmona, Italy, and had lived in Brooklyn for more than 50 years. He was President of the Ovidio Society of Brooklyn for 20 years, past President of the Italian Hospital, Manhattan, and Cavaliere della Corona d'Italia.—VINCENZO LAVIOSA, Grand Officer of the Order of the Crown of Italy and former official photographer to the Italian Royal family, died in New York on Dec. 11 at the age of 46. He had been a resident of New York since 1923, and, during the following four years, he rendered valuable service to Justice John J. Freschi and J. L. Gerig in their campaign for funds for the construction and equipment of the Casa Italiana.—JOHN MARCEAU, former Associate Professor of French at the University of New Hampshire, died in Chicago on Jan. 20 at the age of 72. He was born in Napierville, Quebec, and was graduated from McGill University, Montreal.—DR. JAMES F. WILLARD, Professor and Head of the History Department at the University of Colorado since 1907, died at Boulder, Col., on Nov. 21 in his 59th year. An authority on the Middle Ages, he was, from 1924 to his death, Chairman of the Committee on the *Dictionary of Late Medieval British Latin*, Editor of the *Progress of Medieval Studies in the United States* and author of the following works: *The Royal Authority and the Early English Universities* (1902); *Parliamentary Taxes on Personal Property, 1290-1336* (1933); etc. With J. Baxter and C. Johnson he edited in 1932, *An Index of British and Irish Latin Writers, A.D. 400-1520*.—MARIANO ABRIL, dean of Puerto Rican journalism, died in San Juan on Dec. 4 at the age of 73. Born in Puerto Rico, he studied in Madrid and was later appointed by President Theodore Roosevelt Official Historian of the Island.—MME MAURICE BARRÈS, widow of the great writer, to whom she also served as secretary, died in Paris in December. Sketches of her life may be found in Albert Flament's "Tableaux de Paris" (*Revue de Paris*, Dec. 15) as well as in Lucien Corpechot's "Souvenirs d'un Journaliste" (*La Revue Universelle*, Dec. 15).—LÉON BERNARD, distinguished actor of the Comédie-Française, died in Paris late in November. His chief rôles were in the plays of Musset, Becque, Renard, Shakespeare and D'Annunzio. Though he was never able to enter the Conservatoire as a pupil, he became during the last years of his life one of its leading professors. "Le Théâtre Français traverse une crise redoutable où son existence même est en jeu", wrote *Nouvelles Littéraires* (Nov. 23). "Léon Bernard fera cruellement défaut à la rénovation qui s'impose."—PAUL BOURGET, famous novelist and dean of the members of the Académie Française, having been elected in 1894 to succeed Maxime du Camp, died in Paris on Dec. 24 at the age of 83. Inasmuch as the details of his biography as well as estimates of his work may be found in any history of French literature, no attempt will be made to give them here. It may be recalled, however, that in 1893 he paid a short visit to the United States, and, notwithstanding his imperfect knowledge of English, wrote shortly afterward his *Outre Mer*, which created a sensation at the time by reason of the strictures it contained on American life, customs and morals. Enraged by a characteristic retort of Mark Twain, Bourget, who was very aristocratic in his outlook and who held in slight esteem the plebeian American, felt constrained, nevertheless, to challenge him to a duel, which Mark quickly made ridiculous through his selection of absurd weapons. Bourget's most recent works were *Le Danseur*



*mondain, Conflicts intimes* and *La Geôle*. His chair (33) in the Academy was first occupied by Voiture for 14 years; then followed the historian, Mézeray, 35 years, Voltaire, 32 years, Ducis, 38 years, Barante, 39 years, and Bourget, 41 years. Since already long before the War, Octave Mirbeau, Léon Bloy and others assailed him for being a snob, a *romancier à la mode* and of the salon, superficial and humorless, it may be of interest to note the attitude of present-day critics toward him. Three recent evaluations of his output are characteristic. Thus, André Rousseaux, in a long article in *Candida* (Dec. 25), gives what may be called the conservative literary view-point, stressing his desire for order in society and the nation, whereas Charles Maurras, in "Les Mouvements de Paul Bourget" (*Candida*, Jan. 2), discusses him as a Catholic and royalist. But as M. Maurras' article consists mainly of a defense of the novelist against the censure of his "jeunes confrères", we may quote a few passages taken at random from Maurice Martin du Gard's excellent summary of their criticisms in his "Monsieur Paul Bourget" (*Nouvelles Littéraires*, Dec. 28): "M. Bourget, depuis des années, se survivait. Maintenant, c'est au tour de ses livres. La plupart n'iront pas loin et s'éteindront comme il vient de faire, dans ce brouillard où la mort est si douce aux croyants. C'était un homme de lettres grand et laborieux, et plus laborieux que grand, qui eut une influence considérable... Il eut jusqu'à son dernier jour une réputation qu'il soutenait d'autant mieux qu'on avait à peu près cessé de le lire... Il eut l'immense mérite d'imposer Baudelaire et Stendhal, qui baignaient alors dans l'indifférence. De cela déjà nous lui devons beaucoup de gratitude... et l'on sait qu'il devait mettre en selle, un peu plus tard, Maurice Barrès, qui laissera son découvreur derrière lui, possédant le don, l'étincelle, le style enfin, qui fait que Barrès est Barrès, Bourget restant Bourget comme devant... Il aurait eu plus de raison d'être fidèle à Taine et à Amiel, et il leur a d'ailleurs été très fidèle; c'est au second surtout qu'il ferait penser, s'il n'avait voulu si fort être Balzac aussi... Je sais qu'on a dit que Balzac écrivait mal et qu'en cela au moins Bourget lui ressemblerait. Ce n'est pas encore prouvé, et, par comparaison, Balzac est un incomparable styliste. On ne se souvient pas d'une phrase de Bourget; d'ailleurs, cela vaut mieux. Pour les personnages, la constatation est plus tragique encore... Marcel Proust en est peut-être sorti, qui devait, et de beaucoup, dépasser Bourget non seulement dans l'introspection où celui-ci n'a jamais entendu briller, mais dans ce qu'il appelait la psychologie mondaine... Ce qu'il a toujours fait de mieux, ce sont les premières pages de ses romans, et, dans le même sens, ses préfaces... Il commençait, en toutes choses il ne faisait que commencer, et c'était alors admirable. Il était du premier acte... plus il grandissait le sujet, plus il touchait au mélodrame... Mais il était encore royaliste de droit divin et pour la pensée politique, on doit reconnaître qu'il était à cent coudées au-dessous de Maurras qui, lui, est doué, qui est un artiste... Sa haine du peuple, décidément, n'est pas royale. On pourrait croire qu'il est un parvenu... En tout, on sent le personnage faible et le plus souvent indécis. Vraiment, étant bon de nature, et féminin, il eut tort de vouloir paraître ce qu'il n'était pas. L'étonnant de son histoire opiniâtre et candide, probe et impuissante, c'est que, remplaçant du Camp à l'Académie, il eut le fauteuil de Voltaire."—NELLY MERINO CARVALLO, one of South America's leading journalists and feminists, died at Buenos Aires on Jan. 26. She had been associated at different times with some of the chief reviews

of Bolivia, Chile and Argentina and, at the time of her death, was editor and proprietor of the well-known *Mujeres de America*.—MME CHARLOTTE CHABRIER, who won the *Prix Minerva* in 1926 with *Les Danaïdes*, died in poverty at Paris on Oct. 12 at the age of 72. She was also author of the novels, *L'Epousée*, *Monsieur Petitfrère*, and *Une Jolie Femme Meurt Deux Fois*.—GEORGES CRÈS, well-known publisher, died in Paris on Dec. 13 at the age of 60. Before the War, he founded, in collaboration with the scholarly Van Bever, the notable series entitled *Les Maîtres du Livre*, of which the publication of the 100th volume was celebrated at a banquet, held in March, 1923, with Maurice Barrès as Chairman. Among the now celebrated authors whose early works he issued are André Gide, Paul Valéry and Alain. Creator also of the *XIXe Siècle*, Crès was an unfortunate victim of the economic depression, in which he lost, says *Candide* (Dec. 19) "sa maison, et même son nom, emporté avec la raison sociale de ses éditions. . . Il laisse le souvenir d'un ami des livres et des écrivains."—LÉON HENNIQUE, novelist, playwright and one of the first members of the Goncourt Academy, died in Paris on Dec. 25. He was born at Basse-Terre, Guadeloupe, on Nov. 4, 1851, a son of General Hennique, and was educated by the Jesuits at the Brest Lycée and at Vaugirard in Paris. After having served in the War of 1870-71 as a volunteer in the artillery corps, he later abandoned the study of law for literature. In 1880 he contributed to *Les Soirées de Médan*—in which Maupassant's "Boule de Suif" also appeared—"L'Accident de M. Hébert", which Daniel Mornet has described as a "mournful tale of adultery." He then began to publish his long series of works, including the novels, *Elisabeth Couronneau*, *La Dévouée*, *Benjamin Rozes*, *Un Caractère*, *Minnie Brandon*, etc.; the plays, *La Mort du Duc d'Engbien*, *Esther Brandès*, *Jacques Damour*, drawn from a novel of Zola, *La Menteuse*, a comedy written in collaboration with Alphonse Daudet, etc.; and various pantomimes, of which *Pierrot Sceptique* was written in collaboration with J.-K. Huysmans. In the will of Edmond de Goncourt, who died in 1896, he was named an executor, with Alphonse Daudet, to found an Academy, of which J.-K. Huysmans was elected President, the other five members being Mirbeau, Geffroy, Paul Margueritte and the two Rosnys. Upon the death of Huysmans in 1907, Hennique was chosen as his successor, serving until 1912 when he resigned in favor of Gustave Geffroy. In early life he was married to Louise Dupont-Chatelain, by whom he had a daughter, Nicolette, who later became a poet. In 1931 he was made Commander of the Legion of Honor.—GEORGES HÉRELLE, former Professor in the Lycées of Cherbourg, Evreux and Bayonne, and noted as a translator, died at Bayonne during December in the 87th year of his age. Besides translations of almost the complete works of D'Annunzio (1891-1920) as well as of Blasco Ibáñez, he was also author of a *Petit Traité descriptif des Courses de Taureaux*. His collaborator, André Doderet, places him (*Nouvelles Litt.*, Dec. 21) in the same rank as Amyot, Gérard de Nerval, translator of *Faust*, and Baudelaire, translator of the *Histoires extraordinaires*.—GEORGES LACOUR-GAYET, author of *Talleyrand* (4 vols.), *Histoire de la Marine militaire de la France*, etc., died in Paris on Dec. 11 at the age of 80.—CHARLES RICHER, the eminent physiologist, who died in Paris early in December at the age of 85, was also a poet and dramatist. Under the pseudonym of Charles Epheyre, according to *Nouvelles Littéraires* (Dec. 7), he wrote, in verse and prose, fables and other

works crowned by the Académie Française. His *Circé* was set to music and sung, and his philosophical drama, *La Mort de Socrate*, was played at the Odéon. —RAMÓN MARÍA DEL VALLE-INCLÁN, famous Spanish dramatist and poet, died in Santiago de Compostela on Jan. 5 at the age of 66. Among his works, all of which are characterized by stately form and polished language, are the following: *Femeninas* (1895): the curious *Memorias del Marqués de Bradomín* (1902-07), bearing the sub-titles of *Sonatas de primavera, de estío, de otoño* and *de invierno*; *Flor de santidad, historia millenaria* (1904); the fantastic *Jardín novelesco* (1905); *La guerra carlista* (1908-09); *Divinas palabras* (1920); *La Pipa de Kif*; *Los cruzados de la causa*; *La Marquesa Rosalinda*; *La cabe del dragón*; *El embrujado*, an effective play on the superstitions of Galician peasants; etc. His collections of verse, marked by a very delicate workmanship, include: *Aromas de leyenda* (1907); *Cuento de abril* (1910); *El pasajero* (1920); etc. His Spartan character was revealed by the fact that, while his right arm was being amputated several years ago, he calmly smoked a cigarette. He visited the United States during the late 1920's and was received with much acclaim. At Columbia University a special program was organized in his honor by Profs. R. H. Williams (now of Brown University), F. Callcott, F. de Onís and J. L. Gerig.

LITERATURE, DRAMA AND FILMS—FORMENTOR, Majorca, commemorated last Autumn the 13th anniversary of the death of the poet, Costa Llobera, a village priest, who did for the Majorcan language what Perbosc did for Langue d'Oc and Mistral for Provençal. Llorenç Ribet, member of the Spanish Academy, read a paper on him entitled "Mestre en Gai Saber." —AWARDS OF PRIZES. *Goncourt*, to the novel, *Sang et Lumières*, by Joseph Peyré (b. 1895, Aydie, Béarn), author also of *Les Complices*, *Xénia*, *L'Escadron blanc*, *Le Chef à l'Etoile d'Argent*, *Sous l'Etendard Vert* and *Coups durs*; *Fémina*, to the novel, *Bénédiction*, by Mme Claude Silve, pseudonym of the Comtesse de Laforest-Divonne, daughter of the Duc de Lévis-Mirepoix (b. 1887, Lérans, Ariège), who has also written *La Cité des Lampes* (1912) and *La Fièvre bleue* (1929); *Théophraste Renaudot*, awarded by literary journalists, to François de Roux's *Jours sans Gloire*; *Lasserre* (8,000 fr.), to the works of Edouard Dujardin, 74-year-old symbolist, who founded the *Revue wagnérienne* in 1884, the *Revue indépendante* in 1886, whose first novel, *Les Lauriers sont coupés* (1887),—in which the *monologue intérieur* was used long before James Joyce attempted it—was acclaimed by Valéry-Larbaud, as "un des plus grands romans de la littérature française", and who taught the History of Religions for 9 years at the Sorbonne, where he published a *Histoire critique du Judaïsme*; *Mortés* (poetry), to *Aux Confins du Songe*, by Fernand Dauphin (b. in Lorraine), who is also author of *Odes à Voix basse*, *Les Allégreses* and *A l'Unisson du Monde* as well as editor of Fléchier's *Mémoires sur les Grands Jours d'Auvergne* in 1665, and, in collaboration with Edmond Pilon, of La Fontaine's *Œuvres* (7 vols.); *Léon-Dierx*, to Henry Dérioux's *Face à Face*, a history of contemporary French poetry; *Interallié*, to Jacques Debû-Bridel's *Jeunes Ménages*, a continuation of *Frère Esclave*; *Grand Prix du Roman Populaire* (10,000 fr.), founded by *Le Petit Journal*, to *Conquistadores*, by a young author, Maurice Noury; *Prix du Roman Historique*, founded by *L'Intransigeant*, to Edouard Adenis' *Mlle Cbantilly*, *Comédienne*; the first *Prix Pierre Louys* (love stories), to *Le Coquillage*, by

Mlle Gaël Ségine, of Calais; *Prix du Journal*, "A la Page" (short story; 1,000 fr.), to L'Essence, by Alain Legais, a medical student. The Academy awarded during the year 185 prizes bearing the names of their donors, 31 prizes given personally by members, and 11 medals. Among the prizes, the Brieux went to Paul Brach's *Règne d'Adrienne*, a 3-act play produced last year at the Théâtre Daunou; Toirac, to Mme Anne Valray's *Tante Marie*; and the various poetry prizes to Edmond Rocher (for his poem, *Ici Vécut Ronsard*), Mathilde Pomès, Amélie Murat, A.-P. Garnier, Noël Ruet, Albert Tustes, E. Prévost, etc. Finally, mention may be made of the *Prix Jem* (sport-literature), which went to Robert Perrier, author of *Le Sport en Amérique*; and the three *Prix Littéraires du Football*, won by Jean-José Andrieu's *La Dernière Bouffée*, Francis Ambrière's *La Légende d'Yves Lecor* and Gilbert Lhévin's *L'Autre Victoire*. A veritable deluge of prizes!—GEORGES DUHAMEL, the novelist, whose *Scenes of Life in the Future* aroused resentment in the United States a few years ago, was elected on Nov. 21 to G. Lenôtre's chair in the Academy on the 4th ballot with 17 votes against 7 for Charles Diehl, the historian of Byzantium, 2 for Fernand Gregh, 2 for Pierre Champion and 1 for Victor Giraud. Louis Gillet, art-critic and son-in-law of René Doumic, Perpetual Secretary of the Academy, was elected to Albert Besnard's seat with 19 votes against 7 for J.-L. Vaudoyer. —THE THREE FIRST CANDIDATES for Jules Cambon's chair in the Academy are Mgr. Grente, Bishop of Mans, Rector Charléty, of the Sorbonne, and Prof. Paul Hazard, of the Collège de France.—THE ACADEMY began in November to prepare a *Dictionnaire abrégé de l'Académie Française*.—THE GONCOURT ACADEMY has lost, since its founding, 11 of its members: J.-K. Huysmans, Jules Renard, Octave Mirbeau, Judith Gautier, Paul Margueritte, Emile Bergerat, Henri Céard, Elémir Bourges, Gustave Geffroy, Georges Courteline and Léon Hennique. Of its laureates, seven are dead, the most famous being Proust and Barbusse.—MME COLETTE, André Billy, Jean Tharaud, Jules Romains, Alexandre Arnoux, Francis Carco, Léo Larguier, Pierre Mac-Orlan, Léon Frapié, Maurice Genevoix, Henri Béraud, Francis de Miomandre, Maurice Constantin-Weyer, René Benjamin, Jean Giraudoux, Paul Morand, Julien Benda and Eugène Montfort are candidates for Léon Hennique's chair in the Goncourt Academy.—THE BIBLIOTHÈQUE NATIONALE held in November an exhibition of MSS acquired since 1930, among which was Anne de Bretagne's *Livre des Petites Heures*.—MARC SAINT-SAËNS, a young artist, painted recently for the Library of Toulouse a mural portraying Bourdelle, Déodat de Séverac, P.-J. Toulet, Jean Giraudoux, Pol Neveux and Antonin Perbosc, listening to Frayssinet recite his verses.—"LE CENTRE UNIVERSITAIRE MÉDITERRANÉEN DE NICE" was inaugurated on Dec. 3 by the French Minister of Public Instruction. The aim of the institution is to be the "foyer de l'humanisme méditerranéen", but the "Projet d'Organisation", prepared by Paul Valéry, gives little information on its courses other than "données physiques, données ethniques, causes locales à effets universels, éducation de l'homme", etc. Little wonder then that its ardent defender, A. Vulliod, is obliged to protest (*Nouvelles Litt.*, Nov. 30) against its "opiniâtres détracteurs qui persistent encore à douter de la nouvelle institution et de ses chances."—TWO COLLECTIONS of inedited letters of Mme Desbordes-Valmore, one containing a long correspondence with Sophie Gay, were sold in Paris in November. The letters reveal, says *Nouvelles Littéraires* (Nov. 16) "que la

poétesse avait eu une vie sentimentale beaucoup plus ardente qu'on ne croyait."—THE CENTENARY of Théophile Gautier's *Mademoiselle de Maupin* was celebrated in Paris on Nov. 28. Those of Musset's *La Nuit de Décembre* and Balzac's *Le Livre Mystique* were noted on Dec. 1.—THE CENTENARY of Emile Gaboriau, creator of the detective novel, was observed in Paris in December.—THE 50TH ANNIVERSARY of the publication of the second and last volume of Paul Bourget's *Essais de Psychologie contemporaine*, which was undertaken under the double influence of Mme Juliette Adam—who published it, chapter by chapter, in *La Nouvelle Revue*, which she was then editing—and of Barbey d'Aurevilly, was observed last December. It may be of interest to note that Barbey died in his 82nd year, Bourget in his 84th, and Mme Adam is now in her 100th year.—THE 33RD ANNIVERSARY of the death of Zola was commemorated at Médan on Sept. 29 by Marcel Batilliat, Jules Romains, Paul Brulat and A. Ferdinand Hérold.—THE 30TH ANNIVERSARY of the death of José-Maria de Heredia was commemorated on Oct. 2 at the Château de Bourdonné with an address by Gabriel Hanotaux.—THE 20TH ANNIVERSARY of the death of the poet, Louis Tiercelin, was commemorated at Saint-Malo in December.—THE TENTH ANNIVERSARY of the death of René Boylesve was commemorated on Jan. 14 by a mass said by Abbé Georges Marchais, who is writing a thesis on him, and by the publication of the 8th volume, entitled *Varia*, of the series, *Le Souvenir de René Boylesve*. As he, like his mother, was born on April 14 and one of his brothers died on April 14, he always attached great importance to the number 14, which was to mark the date of his death. Several dissertations on him, according to *Candide* (Jan. 9) "sont actuellement en préparation en France, en Hollande, en Allemagne, aux Etats-Unis."—THE PARIS MUNICIPAL COUNCIL decided, in December, to name a street after Gustave Geffroy, who was President of the Goncourt Academy from 1912 until his death in 1925. Other deceased members of the Academy who have received the same honor are Alphonse Daudet, Huysmans, Mirbeau, Emile Bergerat, Georges Courteline and Jules Renard. Now efforts are being made in behalf of Elémir Bourges (the 10th anniversary of whose death was observed in December), Judith Gautier, Paul Margueritte and Henry Céard.—MARCEL PRÉVOST says, in *Gringoire* (Nov. 22), that among the very few authors of the past generation who are highly appreciated at present is "Courteline, assurément très connu de son temps, et nullement dédaigné puisque son élection à l'Académie Française ne fut empêchée que par son élection à l'Académie Goncourt. Mais enfin, c'est à présent qu'on s'aperçoit que, vêtu de vert ou non, l'auteur de *Boubouroche* est immortel à cause d'une seule de ses œuvres."—ABBÉ MUGNIER, who has been portrayed more frequently in modern novels than any other living Frenchman, celebrated early in January his 82nd birthday.—LÉON DAUDET regrets, in an otherwise highly favorable review of Victor Giraud's *La Vie secrète de Sainte-Beuve* (*Candide*, Dec. 5), that the author "ne se soit pas servi davantage du *Journal* des Goncourt, pour la peinture du grand critique et affreux bonhomme, qu'on ne saurait trop admirer comme écrivain, et mépriser comme individu." "Psychologue puissant", he adds, "quand il n'est pas ratatiné par la haine, Sainte-Beuve n'a rien d'un artiste. Il n'est que notre grand critique intellectuel, alors que notre grand critique d'art, pictural, musical, architectural, etc., est Baudelaire. Il n'a jamais rien compris à Baudelaire..." Futhermore, he remarks that "il manque les 334 ou 340



lettres de Mme Victor Hugo à son sinistre amant." Some of these letters came into the hands of Hugo, "—certainement envoyées par Sainte-Beuve—et le vieux de Guernesey les avait réunies dans une grande enveloppe, cachetée de noir, sous cette étiquette: *Pudenda*. Cette enveloppe fut découverte, dans... la bibliothèque de Guernesey, par Georges Hugo et par moi, lors de l'inventaire après décès, en 1885. Nous les remîmes, ces lettres, à Mme Lockroy et à Lockroy. J'ignore ce qu'elles sont devenues." Finally, he proves by dates that, contrary to general belief, Hugo entered into his affair with Juliette Drouet, "sa 'princesse Négroni' de *Lucrece Borgia*", only when he had "le sentiment d'être trompé par sa femme et son ami intime." Consequently, during the poet's 18 years of exile, "où il vécut, porte à porte, avec elle, il n'eut plus, avec sa femme légitime, que des relations épistolaires."—SACHA GUTTRY has enthusiastic praise for the *Journal de Jules Renard* (1887-Apr. 6, 1910) which, after having been published some time ago in a *de luxe* edition by François Bernouard, is now issued in popular form by the N. R. F. Thus, he says (*Nouvelles Litt.*, Oct. 26): "Mais, tel quel, nous nous trouvons en présence d'un livre exceptionnel. A ma connaissance, il n'en existe pas qui lui soit comparable—ni les *Confessions* de Jean-Jacques, ni les *Cabiers intimes* de Balzac, ni les *Choses vues* de Victor Hugo, ni les *Aveux* de Baudelaire." Writing on the same subject (*Gringoire*, Nov. 22), Marcel Prévost states that on Renard's death (May 22, 1910), "on écrivit sur lui et sur son œuvre des articles funéraires élogieux: pour la plupart sans enthousiasme. Mais, un quart de siècle plus tard, *Poil de Carotte* est passé chef-d'œuvre, et la réédition compacte de son *Journal* est assurément le plus important événement littéraire de l'année. Une telle mémoire est enviable."—JACQUES LION's *Bibliographie des Ouvrages consacrés à Anatole France*, recently published, contains 214 titles of volumes and special editions of reviews, issued in various parts of the world. Six works on him appeared in 1934-35.—EDMOND JALOUX, the critic, complains, in his review of Mme Claude Silve's *Bénédiction* (*Nouvelles Litt.*, Nov. 23), that young writers hold that "il n'y a plus de critique en France", because it is "trop indulgente." He then goes on to explain at some length what Sainte-Beuve would have done—"il parlerait à peine de cinq ou six livres modernes dans l'année, et il laisserait les jeunes gens... se débrouiller tout seuls"—but he fails to answer their reproach. Léon Daudet, however, whose critical studies are always interesting, does not hesitate to say (*Candide*, Nov. 14) that, so far as dead authors are concerned, there is a "renaissance critique actuelle, qui a produit, pour cette seule année, une douzaine d'excellents ouvrages"; and he places "au premier rang" of these critics François Porché, because of his *Baudelaire*, his *Verlaine* and his recent *Portrait psychologique de Tolstoï*.—FRANÇOIS MAURIAC says (*Gringoire*, Nov. 29) that "les prix ont le tort grave de susciter une littérature occasionnelle" and admits "n'avoir aucune foi dans des livres écrits pour séduire un jury." However, in this "vague de romans" he finds two which are exceptional, Henri Troyat's *Le Vivier* and Bertrand de la Salle's *La Pierre philosophale*, a novel dealing with the post-War generation.—J.-P. MAXENCE observes (*Gringoire*, Nov. 29) that Joseph Kessel's novel, *Une Balle perdue*, is a contribution to the "renaissance d'une littérature de l'énergie." "Avec M. André Malraux, M. Joseph Peyré, M. de Saint-Exupéry et quelques autres", he adds, "il nous a rendu le goût de la vie."—J.-P. MAXENCE writes as follows in a review of Louis Guiral's novel, *Secteur*



*d'Attaques* (Gringoire, Nov. 8): "On se souvient du gros ouvrage où M. J. Norton Cru passait au crible les livres de guerre du point de vue de leur véracité. Encore que discutable et souvent injuste, ce travail sévère ne manquait point d'intérêt. Il dégagait assez bien ce qu'on pourrait appeler la 'psychose du combattant': amplification rhétorique, besoin de tout confondre dans la même glorification, solennité parfois arbitraire." Prof. Cru, as is well known, teaches in Williams College.—GEORGES LECOMTE, the Academician, calls Léo Larguier's recent volume of poetry, *Les Ombres*, "un livre magnifique" (*Nouvelles Litt.*, Dec. 21). "Son œuvre en vers, sa *Maison du Poète*, ses *Isolements*, son *Jacques*, son *Orchestre*, d'une haute inspiration et d'une forme très belle, annonçaient ce monument. . . Et, tandis que, pierre par pierre, il le construisait, dans une langue admirable il nous donnait en prose trente volumes où, à chaque page, on retrouve sa vision originale, sa sensibilité d'artiste, ses sortilèges de poète."—HENRY DE MONTHERLANT published in his recent book, *Service inutile*, a preface containing "Principes de Vie", which have been criticized as revealing a certain naïve vanity on the part of the novelist.—MARCEL PRÉVOST, who finds Alain Serdac's recent novel, *Il pleut sur la mer*, "d'une rare qualité", regrets, in *Gringoire* (Jan. 10), that this author has never received a prize, although his two previous novels, *La Femme du bout du monde* and *Détresse du "Samoa"*, were "très remarquables aussi, d'une étonnante originalité."—AUGUSTE BAILLY, speaking of young Henry Troyat's first novel, *Faux-Jour*, published in 1934, writes (*Candide*, Nov. 9): "Je ne crois pas que la critique se soit jamais montrée plus enthousiaste, ni aussi unanime dans l'enthousiasme." Of his second book, *Le Vivier* (1935), he adds: "Il a autant de talent que de chance, et ce n'est pas peu dire."—LÉON DAUDET says, in his review of Jean Martet's *La Partie de Boules* (*Candide*, Dec. 19), that there are two kinds of novels: "Le roman en il, elle ou eux, et le roman en je, autobiographique." Which reminds one of R. H. Stoddard's famous classification of the two kinds of sonnets.—FRANCIS JAMMES' QUARREL with French literary critics had hardly subsided, when another arose between Alphonse de Châteaubriant and André Thérive. The latter published in *Le Temps* a very severe review of the former's last book, *La Meute*, to which Châteaubriant replied with a vigorous letter of protest. Thérive's answer consisted of the following two sentences: "Un des amis de M. de Châteaubriant me fait savoir que celui-ci soigne beaucoup son style. Il le soigne, mais il ne le guérit pas."—L'ASSOCIATION DES ÉCRIVAINS POUR LA DÉFENSE DE LA CULTURE held, in Paris on Nov. 4, a meeting to protest against the 64 writers who signed the "Manifeste contre la Guerre des Sanctions." The speakers included André Gide, André Chamson, Jean Cassou, Jean Guéhenno, Aragon, André Malraux, Julien Benda, René Maran, Jean-Richard Bloch and Jef Last.—THE ANTI-FASCIST WRITERS, Gide, Guéhenno, Dabit, Cassou and Malraux, organized in December a *soirée* for Louis Guilloux "pour protester", says *Candide* (Dec. 19), "contre son échec au prix Goncourt", which, they explained, is "une affaire réactionnaire."—"LES ORPHÉONS", as Maurice Barrès entitled the small reviews edited by young writers, continue to appear in Paris, notwithstanding the depression. Among the best known are *Le Dernier Carré*, *Les Feuilles Vertes*, *La Bouteille à la Mer*, *Les Cahiers des Poètes*, *Jeunesse*, *Le Beau Navire*, *Le Rond-Point* (founded recently by Henri Philippon and Jean Loubes) and *Les Marges* (edited by Eugène Montfort).—A NEW PARISIAN REVIEW, called *Combat*, has

been founded by Thierry Maulnier, Robert Francis, Jean de Fabrègues, J.-P. Maxence, Emile Vaast, René Vincent, Claude Orland and Georges Blond.—GASTON PICARD was appointed by Alfred Vallette on Sept. 14 (two weeks before his death) columnist of the "Journaux" in the *Mercure de France*. This column was created by Remy de Gourmont, under the pseudonym of R. de Bury, and was later continued by Jean de Gourmont.—FRANCIS CARCO, following the example of Tristan Bernard, Lucie Delarue-Mardrus, Maurice Rostand and other writers, sang some of his popular songs in a cabaret during December. It may be added that Maurice Donnay, the Academician, used to sing at the Chat Noir.—L'ASSEMBLÉE WALLONNE adopted, on Nov. 3, Théophile Bovy's *Le Chant des Wallons* as their national hymn. The author, a journalist of Liège, is the father of Mme Berthe Bovy of the Comédie-Française.—GASTON PULINGS notes, in *Nouvelles Littéraires* (Nov. 9), that the "Jeune Belgique" movement is still fomenting passions in Belgium, notwithstanding the fact that "les quatre grands poètes qui font la gloire de notre mouvement littéraire contemporain, Maeterlinck, Van Lerberghe, Verhaeren et Max Elskamp, s'en étaient écartés dès le début et avaient été combattus âprement." And he adds that in French-speaking Belgium "il y a une vingtaine d'écrivains de talent dont une bonne douzaine de toute première valeur."—INTERESTING WORKS on Poitou recently published include A. Bobe, *Histoire de Civray*, Emile Ginot, *Formation du Bourg Saint-Hilaire de Poitiers*, and G. Dez and R. Crozet, *Le Palais de Justice de Poitiers*.—"LE COMITÉ FRANCE AMÉRIQUE" recommends the following books in its Winter lists: November, Philippe de Zara, *Autour de la Mer latine*, Jacques de Lacretelle, *La Monnaie de Plomb*, Edmond Jaloux, *Le Voyageur*, the 4-volume *Châteaux et Manoirs de France, Région de la Loire*, Marie-Louise Pailleron, *Les Buveurs d'Eau*, Diderot, *Supplément au Voyage de Bougainville*, publié par G. Chinard; December, Henri Pourrat, *La Cité perdue*, Guy Chantepleure, *Escapes océaniques (Nouvelle-Calédonie, Nouvelles-Hébrides)*, Georges Duhamel, *La Nuit de la Saint-Jean*, Georges Ducrocq, *Jours ardents*, Emile Faguet, *Les Poètes secondaires du XVIIIe Siècle*, Louis Réau and Gustave Cahen, *L'Art du Moyen Age et la Civilisation française*, Paul Descamps, *Le Portugal (La Vie sociale actuelle)*; January, G. Hanotaux and Duc de la Force, *Le Cardinal de Richelieu* (t. IV), Edmond and Jules de Goncourt, *Journal* (t. V, 1872-77; t. VI, 1878-84), André Demaison, *Le Jugement des Ténèbres*, Paul Claudel, *Introduction à la Peinture hollandaise*, Albert Duchène, *Les Réveries de Bernardin de Saint-Pierre*, Charles de la Roncière, *Au Fil du Mississippi avec le Père Marquette*.—THE REDECORATED COMÉDIE-FRANÇAISE, opened early in November, seems to have met with much disfavor, notably from J.-L. Vaudoyer (*Nouvelles Litt.*, Nov. 9) and Lucien Dubech (*Candide*, Nov. 7). The former also regrets that outside actors, notwithstanding the regulations, are not more frequently used, while the latter is indignant because "six millions" were spent "pour la salle" whereas the allotment for the actors, "soutenus par tant d'amour", amounts to only "vingt mille francs par an."—GOLDONI's *The Impresario From Smyrna*, translated by Clifford Bax, was a failure when presented by the Group Theatre at London on Dec. 23.—PLAYS produced in Paris during the past quarter include the following: Sacha Guitry's *Quand jouons-nous la comédie?*, a rather tedious play about the waning love of two retired opera-singers; his *La Fin du Monde*, containing the familiar Guitry comedy-formula, worn a little thin;

Maurice Maeterlinck's *Princesse Isabelle*, a symbolic play about lunatics, poorly constructed and without force; young P. A. Bréal's *Trois Camarades*, an unimpressive tearful comedy about students in the Latin Quarter, produced by Charles Dullin; Albert-Jean's *L'Hôtel des Masques*, a dull and artificial triangle-play, produced by Gaston Baty; Henri Vermeil's *Trouble*, another triangle-play, emphasizing paternal love; *Elisabeth, la Femme sans Hommes*, the first play of a physician, André Josset, which consists of a pathological study of sexual abnormality set in the form of an old-fashioned historical drama of the Romantic period; Jean-Jacques Bernard's *Nationale 6*, dealing with suppressed emotions, called by Philip Carr (*N. Y. Times*, Nov. 24) "artistically the most important" play of the Autumn; a revival of Gresset's *Le Méchant*, which J.-L. Vaudoyer (*Nouvelles Litt.*, Nov. 2) finds "insipide" and much inferior to Des-touches' *Glorieux*, Dufresny's *Jaloux*, Favart's *Chercheuse d'Esprit*, etc.; Jean Sarment's *L'Impromptu de Paris*, an insignificant play about the characters of Molière, given at the gala of the Comédie-Française; Louis Verneuil's costume play, *Vive le Roi*, which, according to Mr. Carr (*ib.*), is merely a "vehicle for the effervescent comedy-talent of Elvire Popesco"; Verneuil's and Georges Berr's light comedy, *Les Fontaines lumineuses*, which L. Dubech (*Candide*, Nov. 14) calls "une comédie pleine de verve, un vaudeville distingué, sans grossièreté"; Jean Giraudoux's *La Guerre de Troie n'aura pas lieu*, a subtle and delicate study of the horrors of war; Edouard Bourdet's *Margot*, dealing with Marguerite de Valois, which Dubech (*Candide*, Dec. 5) characterizes as "une honnête pièce à qui manque la grâce humaine"; Armand Salacrou's *Inconnue d'Arras*, an ingenious triangle-play, containing a serious undercurrent; Charles Méré's *Ziziphe*, a rather stupid triangle-play, and *Indiana*, based on George Sand's novel; Marcel Achard's *Noix de Coco*, a frivolous and flimsy drama with incest as its main motif; Balzac's *Mercadet*, condensed by Dullin, from d'Ennery's version, as *Le Faiseur*; Jean Martet's *Plaisir d'Amour*, a rather violent triangle-play; Henry Bernstein's *Le Cœur*, which contains the main themes of his *Espoir*; Denys Amiel's *La Femme en Fleur*, which, according to J.-L. Vaudoyer (*Nouvelles Litt.*, Dec. 21), is a "fine et touchante comédie sentimentale"; Stève Passeur's *Le Témoin*, which, says Robert Méric (*Gringoire*, Jan. 10), only adds another monster to the author's "impressionnante collection."—THE NATIONAL BOARD OF REVIEW OF MOTION PICTURES announced on Dec. 22 its selections of the 10 best foreign films, released here in 1935, of which five were from France, four from Russia and one from England. The French pictures were *Le Dernier Millardaire*, *Crime et Châtiment*, *Maria Chapdelaine*, *La Maternelle*, and *Le Chasseur de Chez Maxim's*.—FOREIGN PLAYS AND FILMS, produced in New York during the past quarter, include the following, with dates of presentation: Nov. 3, Fox's Spanish film, *Te quiero con locura*, a rather tedious farce, with good singing and dancing by Rosita Moreno and Raul Roulien; Nov. 10, Alfred Capus's comedy, *L'Aventurier*, given in Italian by the Teatro d'Arte; the Mexican film, *No matarás*, a fairly entertaining, though outmoded, gangster-comedy of New York; Nov. 12, the French film, *Crime et Châtiment*, based upon Dostoyevsky's romance (1866), a film masterpiece, splendidly acted by Pierre Blanchar and Harry Baur; the Italian film, *L'avvocato difensore*, a good old-fashioned melodrama, which, though poorly photographed, is well acted by Gero Zambuto; Nov. 24, the Italian film, *La follia dell'oro*, an insignificant pro-

duction; the Mexican film, *Los muertos hablan*, an intriguing melodrama, well acted by Julian Soler and Manuel Noriega; Dec. 1, the Mexican film, *La isla maldita*, a flat horror-melodrama; Dec. 8, the Teatro d'Arte's production of *Il Cardinale Giovanni de' Medici*, the Italian version of Louis N. Parker's drama, *The Cardinal*, which was first presented by the company on Jan. 11, 1931; Dec. 9, the Argentine film, *Noches de Buenos Aires*, an interesting serio-comic romance, which was called "the best made film from the technical standpoint thus far imported from Argentina"; Dec. 15, another well-made Argentine film, *El caballo del pueblo*, a race-track melodrama with the usual Argentine happy ending, which Mexicans scorn; Dec. 22, the Mexican tearful film, *Madre querida*, which presents "the saddest boy seen so far on the Spanish-language screen" and contains interesting views of Mexico; Dec. 26, the revue, *Continental Varieties of 1936*, with Lucienne Boyer, Pils and Tabet, Georges André Martin and others; Dec. 30, the Spanish film, *El relicario*, a mediocre melodrama, well acted by the veteran comedian, Rafael Arcos, which contains excellent "shots" of a bull-fight and of scenes of life in Andalusia; Jan. 5, the Mexican film, *Todo un hombre*, a "glorification of boxing", in which, contrary to the rule of Mexican productions, everybody is happy at the end; Jan. 9, the English photoplay, *Mimi*, adapted from Murger's novel, *La Vie de Bohème*, beautifully photographed and dexterously directed; Jan. 10, the Mexican musical film, *Sueño de amor*, based on the life of Franz Liszt, a high-class work, excellently acted by Claudio Arrau, the Chilean pianist, and by his support, Consuelo Frank and Julieta Palavicini; Jan. 14, the French film, *Lac aux Dames*, based on Vicki Baum's novel, known in English as *Martin's Summer*, which, in spite of a flimsy plot, is entertaining and is excellently acted; Jan. 21, Columbia's Spanish film, *La ultima cita*, a timeworn romance, well photographed; Jan. 26, Alfred Savoir's comedy, *La Huitième Femme de Barbe-Bleue*, which was produced by the French Players, directed by Guy de Vestal, and which had been given on Broadway in 1921 as *Bluebeard's Eighth Wife*; the Mexican film, *El tesoro de Pancho Villa*, a moderately entertaining love-story; Jan. 28, the French film, *Itto*, based on a story by Maurice LeGlay, criticized as "meandering" and "artificial", notwithstanding some "brilliant episodes"; Jan. 29, Sacha Guitry's French film, *Pasteur*, which, though "lacking drama", is well acted by its author.

MUSIC, OPERA, RADIO AND DISKS—THE NEW YORK PUBLIC LIBRARY issued recently a catalogue of 60 works of the 16th, 17th and 18th centuries available in black-line print on its shelves. Included therein are Fabritio Caroso's dances from *Il Ballerino* (1581); compositions of the 17th-century masters, Emilio Cavaleri, Girolamo Converso, Antonio Martin y Coll, Miguel Marti Valenciano, Bassani, Bianchi, Lupo, Mersenne, etc.; and of the 18th-century, Jomelli, Paisiello, Boccherini, Grétry, Leclair, Mestrino, Sammartini, etc.—ALBERT ROUSSEL'S FOURTH SYMPHONY (Op. 53), which had its world première in Paris last October, was given its first hearing in New York on Jan. 11. "If not a work of great importance", says the *N. Y. Times* (Jan. 12), "it is a more serious attempt to say something worthwhile."—CARLOS CHÁVEZ, Director of the Orquesta Sinfónica de México since its inception in 1928, gave an interview to the *N. Y. Times* (Jan. 26) on the remarkable development of music in his country during the last decade. He lists as the leading young composers of the Mexican School, who are working in all forms, the following:

Daniel Ayala, an Indian, aged 24; Luis Sandi, 27; Pablo Moncayo, 22; Silvestre Revueltas, 36; Francisco Contreras, 22; and Blas Galindo, also an Indian, 22. The Orquesta Mexicana, on the other hand, is made up of indigenous instruments, such as the various *teponaxtli* (percussion instruments), *sonajas* (rattles), *vibuelas* (guitars) and old clay and reed wind-instruments. Composers for this orchestra naturally draw their inspiration from the folk-music (instrumental, vocal and dance) which had reached a high degree of development sometime before the Spanish conquest. An immense amount of this folk-material has been collected by the Conservatorio Nacional, which is sponsoring this important research.—THE ORQUESTA SINFÓNICA DE MÉXICO gave recently, under the direction of Chávez, 11 concerts consisting of more than 20 works.—JOAQUÍN NIN-CULMELL, a pianist of Cuban descent, who studied under Manuel de Falla, made his American début in New York on Jan. 4. His program included *Variations* by Antonio de Cabezón (1510-66); Joaquín Rodrigo's *Distant Saraband* and selections from de Falla's *Love, the Magician*.—JUAN JOSÉ CASTRO, the Argentine conductor, who toured the United States last year, was invited on Jan. 16 by the Soviet Government to conduct 12 concerts in Moscow next August. This is the first time a South American has been engaged to direct a Moscow orchestra.—THE INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC will hold its 14th festival late in April in Barcelona, which will be the first time it has ever entered Spain. The program will include a concert by Joan Lamote de Grignon's famous Municipal Band of Barcelona, a choral concert by Lluís Millet's celebrated Orfeó Català, rendering the première of Manuel de Falla's oratorio, *L'Atlàntida*, and also one by the century-old Escolania of Montserrat.—BARCELONA'S Orquesta Pau Casals played, at its second symphonic concert in December, the *Ritual de PAGESIA* (Peasant's Ritual), a novelty for orchestra and piano, and the *Dances Mallorquines* (*So de Pastera*, "Song of the Kneading Trough", and *Ball de la Cisterna*), by Baltasar Samper, member of the Majorcan school as well as of the "Compositors Independents de Catalunya", also called the "modern eight group of Barcelona."—ISABELLE MARTÍ-COLIN, taught by Antoni Laporta Astort, well-known pianist of Barcelona, won the Instrumental Contest Prize offered in 1935 by the Unión Radio Madrid. "The critics agree", says the *N. Y. Times* (Jan. 5), "in rating this brilliant young artist one of the formidable pianists of the coming generation."—MADRID'S ORQUESTA CLÁSICA, conducted by José M. Franco, played the following novelties during the Autumn: *Rimas infantiles*, by the Madrileña, María Rodrigo, one of the few women composers of Spain; *Suite en Estilo antiguo*, containing Northern Spanish folk-echoes, by Martín Pompey, of the Madrid Conservatory; and the new orchestral version which Salvador Bacarisse, of the young Madrid school, has made of his first quartet.—ITALY will commemorate this year the bicentenary of the death of G. B. Pergolesi (Mch. 16, 1736), who, during his short life of 26 years, composed *La Sallustia* (opera, 1731), *La Serva Padrona* (operetta, 1731), *Flamineo* (opera bouffe, 1735), *Salve Regina*, *Dies Irae*, *Orfeo e Euridice* (cantata) and the great *Stabat Mater* (1736).—THE E. I. A. R. (Italian Broadcasting Corporation) opened its symphonic season in Turin early in December with a program of compositions by Respighi, the Bolognese maestro. The second program, held later in the same month, was devoted to Muzio Clementi's (1752-1832) C major symphony, reconstructed by Alfredo



Casella from the MSS in our Library of Congress, which had been purchased from the heirs of Dr. Wm. H. Cummings, the English musicologist, who died in 1917.—ITALIAN OPERATIC NOVELTIES, produced this season, include the following: *Milan*, Wolf-Ferrari's *Il campiello* and G. C. Sonzogno's ballet based on the Gozzi fable of *The Love of the Three Oranges*; *Rome*, Alfano's *Cyrano de Bergerac*, Bizzelli's *Dottor Oss*, and Pick-Mangiagalli's ballet, *Notturmo romantico*; *Bergamo*, the one-act opera, *Paolo e Virginia*, by Gianandrea Gavazzoni, young pupil of Pizzetti, of which the libretto, by Mario Ghisalbetti, is based upon Bernardin de Saint-Pierre's novel.—MARINO CREMESINI's two-act lyric comedy, *La Fiera*, produced at Florence in December, was considered the best novelty given in Italy during the Fall. Luigi Bonelli's deftly versed libretto, woven about the cattle-fair of St. Luke's held annually in L'Impruneta, is drawn from the witty play of Giulio Bucciolini, *La Fiera dell' Impruneta*, which itself goes back to the libretto of Michelangelo, the younger, in the 17th century.—GIAN FRANCESCO MALIPIERO's new three-act opera, *Giulio Cesare*, which was produced successfully at Genoa, is based directly on Shakespeare's play.—RICCARDO STORTI's new three-act opera, *Leonardo*, based upon Antonio Lega's libretto dealing with three episodes in the life of the artist, was produced in Rome in November.—CARLO RATTA's new one-act opera of the Mascagni-Leoncavallo school, *Marfisa d'Este*, based upon Furruccio Luppi's lurid libretto, was given its première in Ferrara in November.—THE CENTENARY of the birth of Camille Saint-Saëns was celebrated with so much fervor in Paris during the Autumn that critics are now acclaiming him as a "national hero." The Opéra put on a gala performance of *Samson et Dalila* and an allegorical realization of *La Marche héroïque*, composed during the war of 1870, followed by a restaura of the ballet, *Javotte*, which was created at Lyons and produced at the Opéra-Comique in 1899. During the course of the performance, which was attended by Saint-Saëns' widow, now past 80, the bust of the composer, by H. Blattes, was crowned with the traditional palm. The Opéra-Comique, on the other hand, gave an evening composed of *La Princesse jaune*, the master's first opera; *Phryné*, in which the American soprano, Sibyl Sanderson, created the leading rôle in 1893; the prologue of *Les Barbares*; etc. All of which led Reynaldo Hahn, himself a composer, to observe: "At last they play a bit of his music. His name is uttered. . . . For 15 years he has been walled up in silence, as though we were ashamed of him." He then praises a recent rendition of the ballet-music from *Ascanio*, which, he says, gives "the entire Renaissance in a few pages" and which, to his regret, the Opéra did not put on, instead of the fragile *Javotte*. Likewise, *Henry VIII*, in his opinion, would have been a better choice than *Samson et Dalila*, for in it the master reveals himself as a real "homme du théâtre."—THE LASSERE MUSICAL PRIZE was awarded to Charles Koechlin (b. Nov. 27, 1867), composer of *Mélodies*, inspired by Samain's poems; *Nocturne à la mémoire de Loti*; the oratorio *L'Abbaye*; two ballets, *La Forêt païenne* and *La Divine Vespée*; the one-act opera, *Jacob chez Laban*; and the atonal *Course de Printemps*, inspired by Kipling's *Jungle Book*.—THE PASDELOUP ORCHESTRA gave, in October, a concert consisting solely of "Œuvres Inédites", viz., Roussel's *Quatrième Symphonie*, Honegger's *Radio-Panoramique* and Ravel's *L'Enfant et les Sortilèges*, which, according to André Cœuroy (*Gringoire*, Nov. 1), "a rencontré un immense succès."—DARIUS MILHAUD



gave in November, before the Academy of Monaco, a lecture on "Mediterranean Music", which led André Cœuroy to make the following observations in *Gringoire* (Nov. 8): "Ever since people have been talking of a 'Mediterranean music', I have been awaiting the revelation of the secret. What can there be in common . . . between Provençal and Turkish melodies, between Moroccan and Syrian *melopeas*, between Catalanian *coplas* and Corsican *voceris*? . . . Years ago Milhaud composed a score entitled *Salade*. He is so fond of it that he uses it as a basis for his lectures. It is, therefore, in a salad that he offers one the elements of the problem, with Sardinian dances, Greek folk-songs, the *Jota* of Falla or the *comptines* of Mompou."—EMILE VUILLERMOZ, in "Heurs et Malheurs du Saxophone" (*Candide*, Dec. 19), writes as follows: "On sait que la belle famille des saxophones a été engendrée en terre française par Adolphe Sax qui appartenait à l'orchestre de l'Opéra . . . Mais c'est grâce aux nègres d'Amérique que cet émouvant violoncelle des cuivres a connu, dans notre pays, une notoriété inattendue."—DARIUS MILHAUD's music to *Quatre Poèmes de Ronsard*, "pour quatuor vocal, d'un style inhabituel", was played in Paris in December.—THE FAIRY OPERETTA, *Au Soleil du Mexique*, by Maurice Yvain and R. Granville, which was given at the Châtelet in January, will do much, says E. Vuillermoz (*Candide*, Jan. 2), toward bringing back to the music halls "beaucoup d'hommes d'aujourd'hui que décourage notre rébarbatif théâtre musical."—THE CHARMING OPERETTA, *Trente et Quarante*, book by Jean de Létraz, music by Heymann, composer of *Le Chemin du Paradis*, *Le Congrès s'amuse*, *Capitaine Craddock*, *Florestan Ier*, *Les Gas de la Marine*, etc., was the chief Paris success of the Winter. The story deals with a young couple at Monte Carlo. André George (*Nouvelles Litt.*, Nov. 30) hails it thus: "Pas de girls, ni de boys, et beaucoup de nuances et le niveau de la pièce haussé d'un ton."—MAURICE YVAIN's operetta, *Un Coup de Veine*, book by Albert Willemetz and Mouézy-Eon, was sung by Mistinguett at the Porte Saint-Martin in October. Although *Candide* (Oct. 17) called it "une réussite complète", it lasted only a short time. Consequently, Lucien Rebatet, after having inveighed against "les trusts autrichiens et américains du cinéma" in "Les Malheurs de l'Opérette française" (*Candide*, Dec. 12), finds the real cause of the "maladie de l'opérette" in a lack of good singers and pleasing music.—GABRIEL FAURÉ's CHAMBER MUSIC was broadcast for an entire week in November by both French and British radios in commemoration of his anniversary, organized by the Société des Amis de Gabriel Fauré. E. Vuillermoz remarks in *Candide* (Nov. 14) that his art "n'est jamais parvenu à franchir nos frontières", because "cette musique d'une simplicité incompréhensible" is too purely French to be appreciated by foreigners.—DOMINIQUE SORDET praises as follows Ravel's *L'Alborada del Gracioso*, recorded by the Minneapolis Symphony Orchestra: "La brillante dextérité avec laquelle le chef d'orchestre, M. Ormandy, enlève le dernier quart du morceau, nous avait d'abord fait croire que ce nouveau disque pouvait rivaliser avec l'enregistrement fameux de Walter Straram."—JEAN COCTEAU, in his recently recorded surrealist poem, *Le Fils de L'Air*, gives promise of developing a new poetic genre, viz., one written "directement pour le phonographe." Critics are now urging that the same be done for the radio and the talking picture.—"LA VOIX DE L'AMOUR" is the title of a new phonographic collection, of which the first two disks, issued in January, contain 8 poems taken from Paul Géraudy's *Toi et moi*

and read by Pierre Asso. Georges Devaise (*Gringoire*, Jan. 10) suggests that some of the poems (now scattered in magazines) of Carco, Tristan Derème, Gabriel-Joseph Gros, Philippe Chabaneix, Marie Noël and others be included in the collection.—D. SORDET prepared in *Candide* (Dec. 12) a list of some 55 disks, mostly French, which, he says, may be called "classics."—GEORGES DEVAISE calls Pierre Bernac (*Gringoire*, Jan. 3), "décidément notre meilleur chanteur de mélodies; il ne nous donne pas seulement à admirer une musicalité et une diction impeccables; il possède ce don inestimable: le charme."

ART AND ARCHAEOLOGY—THE SUPERB FRICK ART MUSEUM, containing more than 140 masterpieces of painting, was opened to the public on Dec. 16 in the remodeled mansion of the donor at 1 East 70th St., New York. Though the bulk of the titles comprise Dutch, Flemish, Spanish, German and Italian works of the 16th and 17th centuries, as well as portraits by British artists of the 18th, the Museum contains also more than 20 outstanding paintings by French masters of the 19th century. Since Mr. Frick's death in 1919, the following works have been added to the collection: 1924, Fra Filippo Lippi, "Annunciation"; 1926, Chardin, "Lady with a Bird Organ"; 1927, Duccio, "Temptation of Christ"; "Madonna and Child", by an unknown artist of the French School, before 1450; Ingres, "Comtesse d'Haussonville"; 1928, Barna da Siena (ca. middle of 14th cent.), "Christ Bearing the Cross With Donor"; 1930, Paolo and Giovanni Veneziano, "Coronation of the Virgin"; 1935, Bartolommeo Vivarini, "Adoration of the Magi." The addition of this Museum, along with the Museum of Modern Art and the Whitney Museum of American Art, makes of New York one of the leading art-centres of the world.—THE METROPOLITAN MUSEUM OF ART purchased, on Dec. 14, from a church in León a 12th-century Spanish crucifix, which is described as "without question one of the most distinguished sculptures of its kind, comparable . . . to the famous Courajod Christ in the Louvre." At the same time the Museum put on exhibition Fra Filippo Lippi's "Saint Lawrence Enthroned With Saints and Donors", purchased from J. P. Morgan.—THE METROPOLITAN MUSEUM opened, on Jan. 28, an exhibition of paintings, drawings and prints by the Spanish artist, Francisco Goya (1746-1828). Of the 18 paintings shown eight belong to the Museum, while ten were lent by the Louvre, the Nelson Gallery in Kansas City, the Wadsworth Atheneum in Hartford, Conn., and by six private collectors. Of particular interest, however, was the remarkable album of 58 drawings, covering the artist's entire life, which the Museum acquired last Autumn. This album was originally formed by Valentin Carderera (1796-1880), Spanish painter and man of letters, and afterward preserved by Mariano Fortuny,  *fils*.—WM. M. IVINS, JR., of the Metropolitan Museum, gave at the Morgan Library (29-33 E. 36th St.) from Feb. 5 through April 8 a series of ten lectures on "Aspects of Renaissance Book-Illustration."—THE MUSEUM OF MODERN ART (N. Y.) purchased, on Jan. 10, Henri Matisse's "Baigneuse, Fond Bleu" (1907), which was formerly in a well-known private collection in Paris.—THE SMITH COLLEGE MUSEUM OF ART purchased, on Dec. 21, Degas' "Portrait of René de Gas", one of many portraits of members of his family, of which one of Achille, another brother, is in the Chester Dale collection and another of the Duchess of Morbilli, an aunt, is in the Boston Museum of Fine Arts. Previously the Smith College Museum had acquired a fragment of a fresco by Diego Rivera, based upon the mural

which surrounds the entrance to the Department of Agriculture Building at Cuernavaca, depicting the "Conquest of the Indians of Cuernavaca by the Spaniards."—THE BOSTON MUSEUM OF FINE ARTS purchased, on Nov. 8, from Mrs. Colville-Hyde, widow of Capt. F. J. Butts, the recently restored "Portrait of Sir William Butts" (1543), by Hans Holbein, the younger.—THE DETROIT INSTITUTE OF ARTS purchased, on Nov. 7, from a royal European collection an unknown Raphael portrait of a young man (1506-07), believed to be Taddeo Taddei. According to Dr. W. R. Valentiner, Director of the Institute, there are "eight other originals by Raphael owned in this country." On Jan. 28 the Institute announced the gift by Mrs. R. A. Alger of her residence, valued at \$1,000,000, for use as a branch museum.—THE ST. LOUIS, MO., ART MUSEUM purchased, on Jan. 17, El Greco's "St. Paul", from the collection of the late J. H. Harding of New York, for \$30,000.—VAN GOGH's "The Postman Roulin", which attracted attention in the recent exhibition at the Museum of Modern Art, has been given to the Museum of Treat Paint 2d of Boston by Mr. Paine who purchased it in 1928. It is the first work of the great artist to be acquired by the Museum.—THE GREAT VAN GOGH EXHIBITION, which was held at the Museum of Modern Art, N. Y., from Nov. 5 to Jan. 5, attracted 123,339 visitors. This most extensive display of the works of the great Post-Impressionist ever held consisted of 65 paintings and 60 drawings and water-colors, some 20 of which were loans from American collections. The exhibition which was continued at the Pennsylvania Museum of Art at Philadelphia from Jan. 11 to Feb. 10, attracted on Jan. 12 nearly 10,000 visitors, breaking all attendance records for the Museum since its section on the art of the Middle Ages was opened in 1932.—THE WALTERS ART GALLERY, Baltimore, held, during the Christmas holidays, an exhibition of illuminated MSS (10th-16th cents.), selected from the Walters collection of more than 700 examples of the early illustrators' art. Among them was a Psalter with Calendar (1300) which belonged to the Crohin family of Hainault, Flanders; a Book of Hours in the style of Jacquemort de Headin, painter for the Duc de Berry; another of 1440, bearing the arms of the Sire de Lannoy and his wife, Jacqueline Mallet de Compigny; various Italian MSS; etc.—THE SPRINGFIELD, MASS., MUSEUM OF FINE ARTS held, in December, an exhibition entitled "Cézanne to the Present", of which 17 canvases, brought from Paris, were shown in America for the first time.—THE LAWRENCE ART MUSEUM, at Williams College, held, during December, an exhibition of 12 paintings by 6 French artists, Henri Matisse, Pablo Picasso, Georges Braque, Fernand Léger, André Masson and Marie Laurencin.—THE FRENCH MINISTRY OF FINE ARTS announced recently that the Louvre continues to be the most popular tourist-centre in France, having attracted 267,920 persons in 1934. Second in popularity with foreigners was the Palace of Versailles.—THE REMARKABLE PUBLIC INTEREST in reproductions of works of art, which has developed in recent years, has been greatly stimulated by the Museum of Western Art in Moscow, which contains an amazing collection of modern French art and which issued recently a portfolio in four-color process, presenting a splendid still-life by Cézanne and a water-color by Albert Marquet. The order of popularity of painters in reproduction, as revealed by an article in the *N. Y. Times* (Jan. 19), is as follows: Van Gogh, Cézanne, Renoir, Breughel, Botticelli, Michelangelo, 18th-century French paint-

ers, Dutch, Flemish and Italian masters, Gauguin, Winslow Homer, Rembrandt, Degas, etc.—**ELIE FAURE**, J.-E. Blanche, Maurice Raynal and E. Tériade have provided the text for the first section (primitives to the 16th century) of *Masterpieces of French Art*, now being published.—**REMBRANDT'S** ETCHING of his friend, the Burgomaster Jan Six, which brought \$41,000 at an Amsterdam auction in 1928, was sold recently in London for £2,600 (about \$12,800).—“**L'ALLIANCE DES PEINTRES ET DES POÈTES**” is the new slogan of French artists. So **Fernand Marc's** *Sagesse* and **Guillaume Apollinaire's** *Alcools*, illustrated by **Louis Marcoussis**, are cited as specimens of beautifully illustrated works.—**ANDRÉ SALMON** ends a severe criticism of the “*Salon d'Automne*” (*Gringoire*, Oct. 11) as follows: “Les ‘Bucoliques’, soixante toiles de Serge Férat, dont Picasso suit l’œuvre émouvante, vont partir pour les Etats-Unis où elles représenteront bien l’art moderne de vraie tradition. Mais le ‘Salon d’Automne’ ignore Férat. Il en ignore bien d’autres.”—**PIERRE DU COLOMBIER** concludes a review (*Candide*, Nov. 21) of the tapestry exhibition, held at the Paris Orangerie in November, with the following words: “La tapisserie ancienne... est beaucoup moins recherchée qu’on ne croit, et c’est à toute la tapisserie que s’étend la désaffection. Il n’y a rien à faire, et je crains que l’on ne soit obligé d’abandonner Aubusson et Felletin à leur malheureux sort.”—**AN IMPORTANT EXHIBITION** of Flemish art, entitled “De Van Eyck à Bruegel”, was held in Paris during the Autumn.—“**LA FENÊTRE OUVERTE**”, organized by the “Association des Jeunes Auteurs Français”, displayed, in December, about a hundred MSS of leading French poets, illustrated by **Paul F. Morvan** and others.—**A RETROSPECTIVE EXHIBITION** of the works of **Félix Vallotton** (1865-1925), the Swiss artist, was held in Paris, during the Autumn. Lacking, however, were the *masques* that he drew for **Remy de Gourmont's** *Gloses symbolistes*.—**PARIS ART SALES**. Highest prices brought were the following: *December*, Picasso, “Nature morte”, 16,500 fr.; Braque, “Violon et Pipe”, 16,000 fr.; Nattier, “Le Portrait présumé de Mme Bouret”, 270,000 fr.; Tiepolo, “Le Temps enlève la Beauté”, 200,000 fr.; Millet, “Les Glaneuses”, 73,100 fr.; Bastien-Lepage, “Portrait de Sarah Bernhardt”, 72,000 fr.; Lépicié, “La Bonne Mère”, 21,600 fr.; Boilly, “Le Jeune Artiste”, 46,000 fr.; Greuze, “Portrait d’Enfant”, 27,000 fr.; Largillière, “Portrait d’officier”, 16,000 fr.; Adolphe Willette, “Parce Domine”, a large painting formerly in the “Chat-Noir”, purchased by the Musée Carnavalet, 20,800 fr. (it was sold in 1898 for 5,850 fr.); Honoré Fragonard’s sepia drawing, “Le Colin-Maillard”, 171,000 fr.; another of his drawings, “L’Oranger renversé”, 90,000 fr.; Hubert Robert, “Le Petit Dénicheur d’Oiseaux”, 140,000 fr.; “La Danse sur la Terrasse”, 115,000 fr., and three of his drawings, “Vue du Capitole”, 27,200 fr., “La Fontaine Aréthuse”, 17,500 fr. and “Le Dessinateur des Ruines”, 21,500 fr.; Lépicié, “L’Etude”, 66,500 fr.; Boilly, “L’Arrestation de Garat”, 76,000 fr., and “Le Portrait de Chenard et de sa Mère”, 31,500 fr.; Claude Hoin’s *gouache*, “Mme Dugazon dans le Rôle de Nina ou La Folle par Amour” (1789), 65,000 fr.; Caresme, “La Petite Thérèse” (1783), 17,200 fr.; Boilly, “Le Repos dans la Campagne”, 31,000 fr.; etc.—**HIGHEST PRICES** paid at art-sales held in New York include the following: *Nov. 9*, Houdon’s bronze bust of his daughter, Sabine, at the age of 6, \$5,500; *Nov. 15*, Corot, “Coup de Vent dans un Pâturage”, \$2,000; Harpignies, “Sunset on the River, Near Bleneau (Yonne)”, \$1,900; Daubigny, “Mantes: Evening”, \$1,400; *Nov.*

16, "Court of King David", a Brussels Gothic tapestry (ca. 1510), after Maître Philippe, \$13,000; a rare Fulham tapestry (ca. 1730), based on a series of Watteau paintings, \$6,100; Perugino, "Donna" (1505-10), portrait of a young woman, \$4,000; Nov. 19-22, sale of the C. F. Bishop collection: Millet's etching, "Peasants Going to Work", \$1,100; 121 18th-century French color-prints, \$45,915, among which Philibert Louis Debucourt, "La Promenade publique" (1789), \$5,100, and François Janinet, "La Joueuse de Guitare", \$3,800; Giovanni Da Bologna, "Rape of a Sabine", bronze (16th cent.), \$3,200; Bernardo Rossellino (1409-64), "Virgin and Child", marble bas-relief, \$2,350; unknown Italian, "Striding Athlete", bronze (16th cent.), \$2,100; Dec. 6, Van Gogh, "Printemps: Prés d'Arles" (1888-89), \$15,000; Monet, "Femme à l'Ombrelle: Jardin de Monet, Argenteuil", (1875), \$7,800, and "Antibes: Vue de la Cathédrale", \$3,000; Renoir, "La Jeune Mère" (1898), \$4,100, and "Jeune Fille à sa Toilette", \$2,900; Jan. 10, Pietro Longhi, 18th-century Venetian artist, "The Meeting", \$4,200; Bouguereau, "La Vierge aux Anges", \$3,100, and "Music on the Seas", \$2,300; Schreyer, "Arabs Watering Horses", \$2,500, and "The Stampede", \$1,000; Henner, "Reclining Nude", \$1,900; Jan. 23, a Louis XIV Gobelin tapestry, after Noël Coypel, ca. 1700, \$4,300; a companion piece, \$2,600; a late 16th-century Fontainebleau tapestry by Michel Coxcie, after a cartoon by Raphael, \$1,600; a Louis XV Aubusson tapestry, \$1,550; a Regency Gobelin tapestry, \$1,300; Jan. 24, J. A. D. Ingres, "The Death of Leonardo da Vinci", \$4,700; Jan. 29, Gerard David, "Madonna Feeding the Child", \$2,800; Jules Dupré, "Fishing Boats Putting Out to Sea", \$1,300; Josef Israels, "Sunday Morning", \$1,500.—ART EXHIBITIONS held in New York during the past quarter include the following, with dates of opening: Nov. 7, 17th-Century French Paintings, including Largillière, Rigaud, Poussin, Lorrain, Lesueur, Le Brun, Mignard, Bourdon, LeNain, etc.; 18th-Century French Art at the Metropolitan Museum; Cézanne and the Impressionists: 20th-Century French Art at the Gallery of Living Art; Painting and Sculpture by Henri Matisse at the Brooklyn Museum; 19th-Century French Primitives; Nov. 11, Paintings by Sisley; Portraits by the Vicomtesse de Vaulchier; Nov. 12, Napoleon Exhibition, consisting of loans from French museums, at the Gallery of French Art; The College Art Association's Exhibition of 17th- and 18th-Century Portraits (English, French, Italian, Flemish and American); Nov. 16, Italian Old-Master Drawings, at the New School for Social Research; Dance, Music, Theatre, containing works by Lautrec, Segonzac, Degas, Derain, Forain, Laurencin, Legrand, Matisse, Renoir, Renouard, etc.; Nov. 19, Paintings by Chirico, 1908-18; Nov. 23, Water-Colors by Hermine David; Nov. 30, Early Canvases by Utrillo; Dec. 3, Renoir, 1879-1916; Dec. 5, Modern Peruvian and Pre-Inca Textiles and Ceramics, including the famous Paracas textile, dating from about 500 A. D.; Dec. 7, Venetian and North Italian Old-Master Drawings, at the New School for Social Research; Dec. 10, French Drawings and Water-Colors of the 19th Century; Dec. 14, Paintings and Pastels by Armand Guillaumin; Dec. 15, The French Impressionists and After; Water-Colors by Maurice Duvallet; Dec. 19, The College Art Association's Exhibition of Genre Painting, including French, Italian, Mexican, Spanish and other works; Dec. 20, Murals by Puvis de Chavannes, done on a reduced scale after the famous frescoes in the Paris Pantheon; Contemporary and European Woodcuts at the Brooklyn Museum, containing



specimens by F. E. Vallotton, Gauguin, Maillol, Vlaminck, etc.; Dec. 21, Impressionist and Post-Impressionist Paintings, represented by Monet, Lautrec, Manet, Degas, Sisley, Derain, Segonzac, Dufy, etc.; Dec. 28, Drawings by Degas; Dec. 30, Paintings by Aurelio Calonesco, the Rumanian artist; Jan. 2, Paintings by Titian, Tintoretto and Veronese; Jan. 3, Flemish and Italian Primitives, including Stefano Folchetti, Andrea di Niccolo, Giovanni di Paolo, Lorenzo Costa, etc.; Jan. 5, Paintings and Drawings by Modigliani; Paintings by Rousseau, Picasso, Matisse, and Derain; Jan. 7, Paintings by René Magritte, Surréaliste; Jan. 11, Etchings and Lithographs by André Derain; Oils and Drawings by Gattorno, a young Cuban artist; Jan. 12, French Painters of the Late 19th Century; Flowers and Still-Life by 19th-Century French Artists; Jan. 13, Large Paintings by Eight French Moderns; Jan. 14, Collection of Contemporary Art Presented to the Museum of Modern Art by Mrs. J. D. Rockefeller, Jr.; Jan. 18, French Masterpieces of the 19th Century, including Renoir, Manet, Degas, Delacroix, etc.; Small Wax Sculptures by the Mexican Satirist, Luis Hidalgo; Posters by A. Mouron Cassandre, brilliant young French artist; Canvases by Courbet, Fantin-Latour, Monet, Renoir, Cézanne and Van Gogh; Jan. 19, Lithographs by Redon, containing a complete set of the "Apocalypse of St. John"; Jan. 28, Landscapes and Flowers by the "emotional" Maurice de Vlaminck; Paintings by the "intellectual" Massimo Campigli.

MISCELLANEOUS—PROF. B. M. WOODBRIDGE's "Belgian Chronicle: Hubert Krains", which appeared recently in THE ROMANIC REVIEW (XXVI, 1935, pp. 152-58), has been translated into French and republished by the *Bulletin Officiel de l'Association des Ecrivains Belges* (Jan., 1936, pp. 8-10), under the title "Le Tombeau d'Hubert Krains".—THE UNIVERSITY OF COIMBRA, PORTUGAL, will conduct this Summer its 12th annual *Curso de Férias*, in which courses are offered in French, Spanish, German, English and Portuguese, with accredited certificates. Among the members of the Faculty is Prof. Melissa A. Cilley, of Agnes Scott College, Decatur, Ga., author of *El teatro español* (Madrid, 1934).—A FRENCH INFORMATION CENTER, organized by more than 400 firms and individuals in France, will soon be opened in La Maison Française, Rockefeller Center, New York. Dr. R. Valeur, of the Dept. of Economics of Columbia, who is also President of the Society of French Professors in America, will be Director of the office.

J. L. G.



